N520
A6
1888

M. F. A.
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MUSEUM OF FINE ARTS.

CATALOGUE

OF

WORKS OF ART

EXHIBITED

ON THE SECOND FLOOR.

M. F. A.

Paintings, Drawings, Engravings, and Decorative Art.

Soc. Sqll 13c

SUMMER, 1888.

SECOND EDITION.

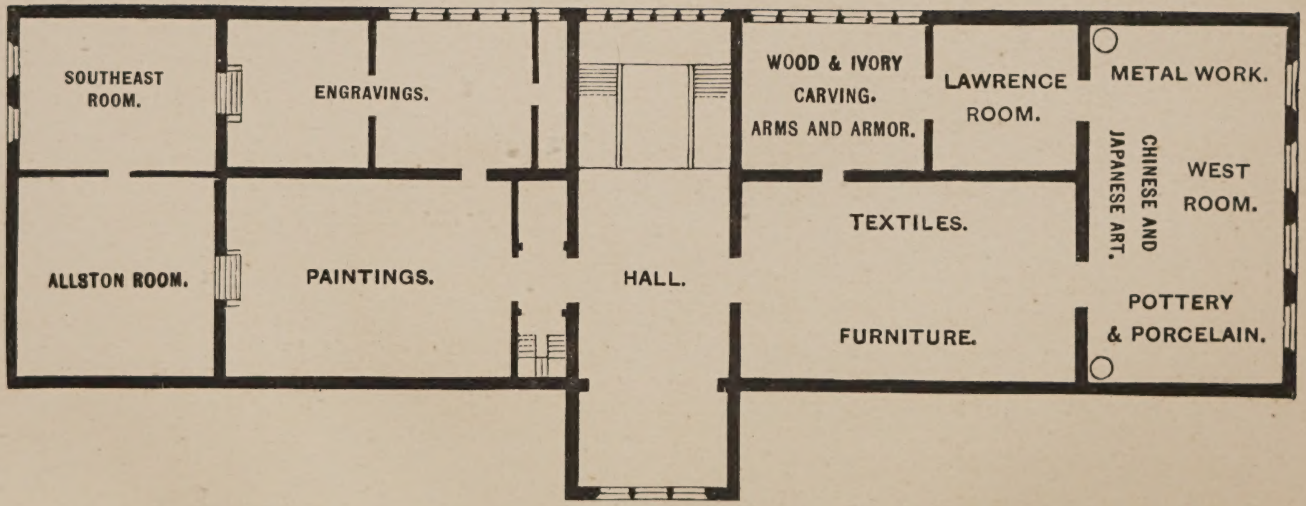
BOSTON:

PRINTED FOR THE MUSEUM BY ALFRED MUDGE & SON,

No. 24 FRANKLIN STREET.

1888.

M. F. A.



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24 FRANKLIN STREET.
1888.

PICTURE GALLERY.

ANTON MAUVE.

1. Landscape with Sheep.
Miss S. M. Spooner, Newport, R. I.

JEAN BAPTISTE COROT.

2. Landscape with Nymphs.
Miss S. M. Spooner, Newport, R. I.

CÆSAR DE COCK.

3. Landscape with Water.
Miss S. M. Spooner, Newport, R. I.

NARCISSE DIAZ DE LA PENA.

4. Bath of the Loves.
Miss S. M. Spooner, Newport, R. I.

M. F. A.

CHARLES FRANÇOIS DAUBIGNY.

5. Returning Home, — Moonrise.
Miss S. M. Spooner, Newport, R. I.

A. PASINI.

6. An Eastern Scene. *Miss S. M. Spooner.*

A. A. LESREL.

7. A Standard Bearer.
Miss S. M. Spooner, Newport, R. I.

W. ALLAN GAY, Boston.

8. Pine Woods at Sandwich. *W. S. Appleton.*
9. Woodbine. *Nathan Appleton.*

FRANK DUVENECK.

10. Portrait of a Lady. *F. Duveneck.*
11. Portrait of a Lady with a Fan. *Miss M. F. Curtis.*

N520 A6

CHARLES EMILE JACQUE.

12. Coming Storm.
Bequest of Mrs. Margaret B. Sigourney.

GEO. L. BROWN.

13. View in the Pontine Marshes. *Mrs. Terry.*
For Sale.

TITO CONTI.

14. A Standard Bearer.
Miss S. M. Spooner, Newport, R. I.

SCIPIONE VANNUTELLI: b. Rome.

15. Un Incroyable. *Martin Brimmer.*

JAONOWICH.

16. A Montenegran.
Miss S. M. Spooner, Newport, R. I.

CHARLES JACQUE.

17. Sheep Returning to the Barn.
Miss S. M. Spooner, Newport, R. I.

J. FOXCROFT COLE, Boston.

18. Mystic Lake, Winchester, Mass. *The Artist.*

FRANÇOIS LOUIS FRANÇAIS.

19. A Brook in the Woods. Gift of E. D. Boit.

ÉMILE VAN MARCKE.

20. Landscape with Cows.
Miss S. M. Spooner, Newport, R. I.

JOHN I. SARGENT.

21. Hall of the Vases. *E. D. Boit.*

WILLIAM MORRIS HUNT. (See 46.)

22. Harvest. *Mrs. W. M. Hunt.*

GUSTAVE COURBET. (See No. 31.)

23. A Swiss Village. *Geo. B. Chase.*

NARCISSE DIAZ DE LA PENA.

25. Interior of a Wood. Gift by contribution.
26. Wood Interior. *Geo. B. Chase.*

JEAN BAPTISTE COROT: b. Paris, 1796; d. 1875.

Studied under Michallon and Victor Berlin, and then passed several years in Italy.

27. Nymphs Bathing, an unfinished landscape.
Gift of James Davis.

THOMAS COUTURE : b. Senlis, 1815 ; d. 1879.

Chevalier of the Legion of Honor. Pupil of Gros and Delaroche.

28. La Pauvrette.
29. Study for the " Volunteers of 1792."
Presented by the contribution of several persons.

JULES DUPRÉ.

30. In the Woods. *Miss S. M. Spooner.*

GUSTAVE COURBET: b. Ornans, 1810; d. 1877.

31. La Curée. *Henry Sayles.*

ROBERT BARRETT BROWNING, London.

32. Solitude. Gift of Mrs. Bloomfield H. Moore.

ADOLPHE SCHREYER.

33. Arabs Mounted.
Miss S. M. Spooner, Newport, R. I.

JULES DUPRÉ.

34. Cows Crossing a Stream.
Miss S. M. Spooner, Newport, R. I.

JEAN FRANÇOIS MILLET: b. Gréville, 1814; d. 1875.

Pupil of Delaroche.

37. Shepherdess and Flock. *Nath. Thayer.*
38. La Bergère Assise. Gift of Samuel D. Warren.
39. The Wood Chopper. *F. L. Ames.*

40. The Knitting Lesson. *Martin Brimmer.*
41. Washerwomen. *Martin Brimmer.*
42. Landscape and Sheep, — Sunset.
Miss S. M. Spooner, Newport, R. I.
43. Woman Milking (unfinished).
Gift of Martin Brimmer.
44. The Sewing Lesson (unfinished).
Gift of Martin Brimmer.
45. Study of a Tree. *Miss Jane Hunt.*

WILLIAM M. HUNT: b. Brattleboro', Vt., 1824; d. 1879.

In 1846 entered the Academy of Düsseldorf, and afterwards studied under Couture and Millet. For three years exhibited at the Paris Salon. During the last years of his life, his studio was at Boston.

46. Twin Lambs on a Hillside, Newport.
47. Girl at the Fountain. *Miss Jane Hunt.*
48. On the St. Johns. *Thos. Wigglesworth.*
49. Girl Reading. *Mrs. Chas. W. Dabney.*
50. Portrait. *Mrs. Chas. W. Dabney.*
51. Study for Anahita. *Miss Jane Hunt.*
52. Head of "Sleep" for Anahita. *Miss Jane Hunt.*
53. Sunset. *Nathan Appleton.*
54. Court-yard, Fayal. *Mrs. Chas. W. Dabney.*
55. Doorway with Rabbits. *Mrs. Chas. W. Dabney.*

ACHILLE OUDINOT.

56. Bords de l'Epte.
Mrs. Horatio Greenough.
For Sale.

JEAN BAPTISTE COROT. (See 27.)

57. Dante and Virgil entering the Infernal Regions.
Gift of Quincy A. Shaw.

ROBERT H. MONKS, Boston.

58. Old Willows at Potigny. Salon of 1884.
For Sale.

THOMAS COUTURE.

59. Head of a Bacchante. Given by contribution.

JOHN LAFARGE, New York.

60. Portrait of a Boy. *Edward W. Hooper.*

GEORGE FULLER: b. Deerfield, Mass., 1822; d. Boston, 1884.

61. Head of a Boy. Gift of Edward W. Hooper.

GUSTAVE DORÉ.

62. Summer. Gift of Richard Baker.

HENRI LEROLLE.

Pupil of Lamothe. Medal, first-class, 1880.

63. By the Riverside (1881). Gift of Francis C. Foster.

A photogravure of this painting, by Goupil & Cie, was published in the Gallery of Contemporary Art, Gebbie & Co.

P. J. CLAYS.

64. Marine. *Thos. Wigglesworth.*

S. S. TUCKERMAN, Boston.

Studied under Hunt, and in Paris.

65. Scarborough Pier, Fishermen running into a Harbor. *W. H. Sweet.*

STACY TOLMAN.

66. A Normandy Garden. *The Artist.*

FREDERIC B. DEBLOIS, Boston.

67. Mallard Duck and Quail. *The Artist.*

For Sale.

LOUIS RITTER, Boston.

68. East Gloucester. *Arthur Astor Carey.*

FRANK M. BOGGS.

69. A Rough Day, Harbor of Honfleur, France.

[Awarded a prize of $2,500 at the First Competitive Prize Fund Exhibition of the American Art Association, New York, April, 1885, afterwards becoming the property of the Museum of Fine Arts, on account of the contributions from Boston to the Prize Fund.]

GEO. INNESS: b. Newburg, N. Y., 1825.

70. Landscape, Rising Storm. Gift of Geo. Higginson.
71. Landscape. *Nathan Appleton.*

GEO. H. BOUGHTON, London.

72. Fading Light. *Nathan Appleton.*

FRANCIS WILLIAM LORING, Florence: b. Boston.

73. Evening, Capri. From the site of the Summer Palace of Tiberius. *The Artist.*

For Sale.

R. H. FULLER.

74. Landscape. *W. S. Appleton.*
74A. Landscape. Gift of George A. Goddard.

ROSS TURNER, Salem.

75. Long-shore. *The Artist.*

MRS. SOPHIA TOWNE DARRAH: b. Philadelphia; d. Boston, 1881.

76. Glass Head. Gift of R. K. Darrah.

EMIL CARLSEN, Boston and New York.

77. Still Life. *Miss Boott.*

L. MÜNTHE.

78. Winter Scene, — Sunset.
Miss S. M. Spooner, Newport, R. I.

J. BASTIEN-LEPAGE.

79. Jeanne d'Arc (painted at Ramvilliers, 1879).
Erwin Davis.

MRS. EMMA LÖWSTÄDT CHADWICK.

80. Fisherman's Chowder. *Mrs. C. C. Chadwick.*

For Sale.

JOHN B. JOHNSTON, Boston.

81. The New-born Calf.
82. Landscape, with Cattle. } Gift of Artists of Boston.

FREDERICK P. VINTON.

83. Portrait. *Theodore Chase,*

HARRY CHASE.

84. Fish Boats at Scheveningen.
Miss S. M. Spooner, Newport, R. I

H. THOMPSON.

85. Landscape with Cows.
Miss S. M. Spooner, Newport, R. I

F. DUVENECK.

86. A Circassian. Gift of Miss Alice S. Hooper.

CHARLES SPRAGUE PEARCE: b. Boston; studio in Paris.

87. Heart Ache. *The Artist.*
Awarded the Temple Gold Medal, Penn. Academy.

FRANK W. ROGERS.

88. Pointer. *Thos. Wigglesworth.*

M. F. A.

W. W. CHURCHILL.

89. Portrait of Col. Edmands. *From the Cadet Armory*

MRS. ELIZABETH BOOTT DUVENECK.

90. Flowers. *Mrs. Chas. Jackson.*

W. L. PICKNELL, Boston.

91. Ipswich Coast. Gift to the Museum.

C. SUHRLANDT.

92. The Steppes in Russia. *Mrs. Chas. B. Porter.*

E. DALBONO, Naples.

93. Street Scene in Naples.
Miss S. M. Spooner, Newport, R. I.

FREDERICK A. BRIDGMAN, Paris: b. Alabama.
Pupil of Gérome.

94. In the Café, Cairo. *S. H. Pearce*

MRS. ELLEN STURGIS DIXEY.

95. Arab Pilgrimage. *Mrs. C. Tappan.*

J. J. ENNEKING, Boston.

96. Cloudy Day, Greenwood Pool, Hyde Park.
Massachusetts Charitable Mechanic Association.
Purchased at their Exhibition of 1884.

E. GRÜTZNER.

97. The Happy Monk.
Miss S. M. Spooner, Newport, R. I.

EUGENE DES HAYES.

98. Old Windmill. Bequest of Charles Sumner.

D. PILTZ.

99. Kitchen, Interior, Germany. *Miss S. M. Spooner.*

BENJAMIN CONSTANT.

100. Interior of a Hareem.
Miss S. M. Spooner, Newport, R. I.

F. ROYBET.

101. The Collector of Bric-a-Brac. *Miss S. M. Spooner.*

JEAN LOUIS HAMON: b. Plonha, 1821; d. 1874. Pupil of Delaroche and Gleyre.

102. Cupid Paroquet. *Martin Brimmer.*

LOUIS LELOIR.

103. Rallying the Troops after the Victory.
Miss S. M. Spooner.

WALTER GAY, Paris.

104. Monk Reading. *The Artist.*
For Sale.

ROBERT W. VONNOH.

105. "Solid Comfort." *The Artist.*

ERNEST W. LONGFELLOW.

106. Pfifferari, Rome, 1877. *The Artist.*

EDWIN WHITE.

107. Interior of the Bargello, Florence.
Gift of Mrs. White.

COMTE ALBERT DE BYLANDT.

108. Landscape, with Figures. *Miss Charlotte Whitmore.*

MISS ELLEN DAY HALE.

109. An Old Retainer. *Mass. Char. Mech. Association.*
For Sale.

WM. M. HUNT. (See 48.)

111. Fortune. Study for the Capitol at Albany.
Estate of Wm. M. Hunt.

ALLSTON ROOM.

GILBERT STUART: b. Rhode Island, 1755; d. Boston, 1828.

Educated at the University of Glasgow. Pupil of Benj. West in London. After having practised with great success as a portrait painter in London, he returned to America in 1792, and settled for a time in Philadelphia. In 1807 he removed to Boston, where he afterwards died.

200. Washington. The "Athenæum" Head.

Painted from life in 1796. Bought after Stuart's death, of his widow, and presented to the *Boston Athenæum.*

"A letter of Stuart's which appeared in the New York *Evening Post* in 1863, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lansdowne; and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September, 1795; to the other, at Philadelphia, in the spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family pictures at Mt. Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left intentionally unfinished."

This painting, in which the *left* side of the face is turned to the spectator, is the third portrait mentioned above; of it some fifty copies by Stuart's hands have been traced.

The second is now in London. Of the first, painted in 1795, and subsequently rubbed out, in which the *right* side

of the face was shown, only three or perhaps four copies are known to exist.

201. Martha Washington.

Painted at the same time as the above.

202. Washington at Dorchester Heights.

Presented to the city of Boston by Hon. Samuel Parkman, 1806. Painted by Stuart in nine days. Deposited in the Museum of Fine Arts for safe keeping.

From Faneuil Hall.

203. Portraits of Two Sisters, Mrs. Henry and Mrs. Davis. *F. O. Prince.*

204. General Henry Knox; b. 1750, d. 1806.

Deposited at the Museum of Fine Arts.

From Faneuil Hall.

205. Hon. Josiah Quincy, Mayor of Boston, 1823–1829: b. 1772, d. 1864.

Presented by his daughter, Miss Eliza Susan Quincy.

206. Portrait of Mrs. Betsey Hartigan, Dublin (about 1790). *Mrs. E. P. Lull.*

206*a*. Portrait of Mrs. Richard Gates. *Mrs. E. P. Lull.*

207. Mrs. N. Coffin. *Nathan Appleton.*

REMBRANDT PEALE.

208. Portrait of Rammohun Roy. *Athenæum.*

CHARLES W. PEALE.

209. Portrait of Washington, 1777–1780.

Miss J. J. Boudinot.

210. Head of Washington. Sumner Bequest.

WILLIAM PAGE: b. Albany, 1811.

Studied under Prof. Morse and at the National Academy. Worked in New York and Boston, and afterwards was for many years the leading American portrait painter in Rome.

211. Portrait of John Quincy Adams. *From Faneuil Hall.*

J. B. GREUZE. (See 313 and 358.)

212. Portrait of Franklin, *Athenæum*

JOHN SINGLETON COPLEY: b. Boston, Mass., 1737; d. 1815.

Historical and portrait painter, of English and Irish extraction. He left Boston for Italy in 1774, having already attained eminence as a portrait painter. In 1775 he established himself in London, where he became a member of the Royal Academy in 1779. At this time he executed his masterpieces, "The Death of Lord Chatham" and "The Death of Major Peirson," both now in the National Gallery of London. (See 403–5 and 556.)

213. Portrait of John Hancock. *From Faneuil Hall.*

214. Portrait of Samuel Adams. *From Faneuil Hall.*

215. Portrait of Robert C. Hooper. *Mrs. Hooper.*

216. Portrait of John Scollay. *Dr. Henry J. Bigelow.*

G. STUART NEWTON: b. 1794, at Halifax, N. S.; d. England, 1833.

Pupil of his uncle, Gilbert Stuart, in Boston. Went to England in 1818, after having visited Italy, and became a student of the Royal Academy. In 1832 became a member of the Royal Academy; but the picture exhibited in the following year, "Abelard in his Study," was his last work.

218. John Adams. *Athenæum.*

219. Portrait of Fisher Ames, after Stuart. *Athenæum.*

220. Portrait of Tristram Barnard. *Mrs. Thos. D. Townsend.*

UNKNOWN.

221. Portrait of Irving. *Athenæum.*

JOHN SMIBERT: b. in Edinburgh, Scotland, 1680; d. Boston, U. S. A., 1751.

Spent three years in Italy, copying works of Titian, Rubens, and Van Dyck; then returned to London, and began portrait painting. He accompanied Bishop Berkeley to Bermuda, and settled in Boston in 1725, where he resided, practising portrait painting until his death. He painted the portraits of the most eminent magistrates of New England and New York, of his day.

222. Judge Edmund Quincy.
Gifts of the Children of Josiah Quincy.

222*a*. Portrait of Mrs. Hannah Gardiner McSparran.
Bequest of Mrs. Elton.

REMBRANDT PEALE.

223. Portrait of himself at the age of twenty-six.
Mrs. Clement L. Smith.

UNKNOWN. Ascribed to ZUCCARO.

224. Portrait of Shakespeare.
Cut from the wall of the old Globe tavern.
Bequest of Mrs. Harrison Gray Otis.

GILBERT STUART. (See 200.)

225. Portrait of himself.
Bequest of Mrs. Harrison Gray Otis.

G. STUART NEWTON. (See 218.)

226. Portrait of himself.
Bequest of Mrs. Harrison Gray Otis.

G. P. A. HEALY.

227. Portrait of himself.
Bequest of Mrs. Harrison Gray Otis.

228. Portrait of Longfellow.
Bequest of Mrs. Harrison Gray Otis.

FRANCIS ALEXANDER.

229. Portrait of N. P. Willis.
Bequest of Mrs. Harrison Gray Otis.

G. STUART NEWTON. (See 218.)

230. "Forsaken." Bequest of Thomas G. Appleton.

F. WALKER.

231. Portrait of Washington Allston. Painted in London about 1807. Bequest of John E. Allston.

WASHINGTON ALLSTON: b. South Carolina, 1779; d. at Cambridge, Mass., 1843. (See 400, 549 and 601.)

Soon after graduation from Harvard College, in 1800, he entered the Royal Academy of London. His first work of importance, "The Dead Man Revived," gained a prize of two hundred guineas from the British Institute,

and was purchased by the Philadelphia Academy of Fine Arts. In 1818 he opened a studio in Boston.

232. Elijah fed by the Ravens. Museum of Fine Arts. Gift of Mrs. and Miss Hooper.

233. Isaac of York. *Athenæum.*
Ivanhoe.

234. Rising of a Thunder-Storm at Sea; pilot boat going off to a ship. Purchased

235. The Witch of Endor. *Edward G. Gardiner*

236. Rosalie. *Nathan Appleton.*

Oh! pour upon my soul again
That sad unearthly strain,
That seems from other worlds to plain.
— *W. A.*

237. Portrait of himself; painted at Rome between 1801–1805. Bequest of Miss Alice Hooper.

238. Landscape.
Gift of Wm. H. Sumner to the *Athenæum.*
Painted when at college.

239. Portrait of Benjamin West, P. R. A. *Athenæum.*
The head painted in London, 1814; drapery and background added in 1837, Cambridge.

240. Moonlight. *Wm. Sturgis Bigelow.*

241. Study for the head of Jeremiah; the large painting is at the Yale School of Fine Arts.
Mrs. Richard H. Dana.

CHESTER HARDING, Boston.

242. Portrait of Daniel Webster. *A. R. Wilmarth.*

HENRI REGNAULT: b. Paris, 1843; died on the field of Buzenval, Jan. 19, 1871.
Pupil of Lamothe and Cabanel.

243. Automedon, with the Horses of Achilles.

GASPAR NIGRO, Venice, 1515.

244. Madonna holding the dead Christ; St. Sebastian and other figures attending.

JOHN SINGLETON COPLEY. (See 213.)

245. Portrait of Martha, daughter of Dr. Nath'l Coffin, wife of R. C. Derby — as St. Cecilia — 1806.
William S. Appleton.

JOHN TRUMBULL.

246 and 247. Portraits of Mr. and Mrs. Stephen Minot.
Gift of Miss Minot.

CINQUE CENTO PERIOD.

248. "I have trodden the wine press alone."
Miss Mary E. Williams.

PALMA IL VECCHIO. (?) (Se 409.)

249. Madonna and Child with St. Francis.
W. S. Appleton.

SCHOOL OF PERUGINO.

250. Head of St. Sebastian. *C. C. Felton, Cambridge.*

BERNARDINO PINTURICCHIO, 1454–1504.

251. Holy Family. *Estate of Chas. C. Perkins.*

VENETIAN SCHOOL.

252. Man with Red Beard. *C. C. Felton, Cambridge.*

SPANISH SCHOOL, attributed by the late owner, Mr. Henry Greenough, to Velasquez.

254. A Strolling Minstrel.
255. Distribution of Alms.
} *Estate of Henry Greenough.*

JEAN BAPTISTE SANTERRE.

256. Portrait of the Duchesse de Longueville.
Bequest of Mrs. M. B. Sigourney.

FLEMISH SCHOOL.

257. Portrait. *Estate of Chas. C. Perkins.*

SALVATOR ROSA.

258. John the Baptist. *Chas. P. Lebon.*
For Sale.

G. HONTHORST (Gherardo dalle Notti).

259. Italian Mountebank. *Dr. Henry J. Bigelow.*

TINTORETTO (Giacomo Robusti): b. at Venice, 1512; d. there 1594.

A pupil of Titian, and painter of a very large number of paintings, many of them of extraordinary size.

260. The Adoration of the Magi.

This painting came from the Barbarigo collection; its size was especially adapted to the position which it occupied in the Casa Barbarigo, where it hung without a frame. It is very similar to a picture of the same subject in the lower hall of the Scuola San Rocco, Venice. The kneeling figure is exactly similar, the Virgin and Child bear strong resemblance, and the prominent introduction of two doves, peculiar to Tintoretto, is the same in both.

T. C. Felton.

LUCIO MASSARI. Bolognese School: b. 1569; d. 1633.

Pupil of Passerotti and in the School of the Caracci.

261. The Entombment. Gift of Martin Brimmer.

WASHINGTON ALLSTON. (See 232.)

262. Roman Lady. *Mrs. J. Elliot Cabot.*

NICOLAUS DA VOLTRI. Flourished in 1401.

A follower of Giotto.

263. Madonna and Child, with worshipper kneeling.

Lanzi says there is no known surviving work of his. This, however, is inscribed with his name on the hangings behind the head of the Madonna.

BASSANO. (See 277.)

265. Entombment. *Ernest W. Longfellow.*

CIMA DA CONEGLIANO.

267. Madonna and Child.

Miss S. M. Spooner, Newport, R. I.

EARLY ITALIAN SCHOOL (on panel, in tempera).

268. St. Veronica displaying the likeness of Christ on the handkerchief. Gift of Nathan Appleton.

BRONZINO.

269. Head of St. Peter. *Harold Whiting.*

EARLY ITALIAN.

270. Madonna and Child with Worshipper.
Gift of Mrs. C. B. Raymond.

TINTORETTO. (See 260.)

273. Sketch for the Assumption of the Virgin.
Bequest of Thomas G. Appleton.

SCHOOL OF GIOTTO.

274. The Holy Family. *Athenæum.*

BYZANTINE SCHOOL.

275. St. Mark. *Miss Helen Griggs.*

BARTOLOMÈO VIVARINI: painted at Venice between 1459 and 1498.

The precise dates of his birth and death are not known. It is recorded of him that he painted the first oil picture that was exhibited at Venice, 1473.

276. A Pietà, with Paintings of Saints on Panels. Signed, and dated 1485. *Quincy A. Shaw.*

BASSANO (Giacomo da Ponte, called Il Bassano): b. at Bassano, Italy, 1510; d. 1592.

A pupil of Bonifazio, of Venice.

277. The Scourging of Christ. *Quincy A. Shaw.*

CARLO MARATTI. (See 434.)

278, 279. Decorative Panels, the Figures by Maratti, festoons of Fruit and Flowers by Mario dei Fiori. From the Palazzo Rospigliosi.
Francis W. Loring.

CHRISTOFANO ALLORI.

281. David, with the Head of Goliath.
Francis W. Loring.

PARMIGGIANO.

282. Head of a Woman. *Francis W. Loring.*

UNKNOWN.

283. The Crucifixion. *Rev. Frederick Ward Dennis.*

GRIMANI. Hubert Jakobsz: b. Delft, 1599; d. 1629. Assumed in Venice the name of his patron Doge, Grimani.

284. Head of a Girl. *Athenæum.*

Ascribed to TINTORETTO. (See 260.)

285. Head of a Man. Bequest of Stephen H. Perkins.

UNKNOWN. TUSCAN SCHOOL?

286. Head of a Man. *Martin Brimmer.*

SIENESE SCHOOL. End of Fourteenth Century.

287. Altar piece. The Entombment and The Assumption of the Virgin. Gift of Martin Brimmer.

WILLIAM PAGE. (See 211.)

289. Portrait of Wm. Lloyd Garrison.
Gift of Mrs. Francis G. Shaw.

GILBERT STUART. (See No. 200.)

290. Portrait of Moses Brown, of Beverly.
Mrs. John W. Hitchings, East Saugus, Mass.

291. Portrait of Counsellor Dunn. *Martin Brimmer.*

SOUTHEAST ROOM.

LUDWIG KNAUS: b. Weisbaden, 1829.

300. The Bee Farmer. *Dr. E. A. Daniels*, Medway.

NARCISSE VIRGILE DIAZ DE LA PENA.

301. A Turkish Café. Bequest of Thomas G. Appleton.
302. Wood-nymph. *Miss Jane Hunt.*

JOSEF ISRAELS.

303. The Convalescent. Gift of Geo. A. Goddard.

JEAN FRANÇOIS MILLET. (See 38.)

304. Woman Spinning. *Miss Jane Hunt.*

THEODORE ROUSSEAU: Paris, 1812–1867.

Pupil of Lethière.

305. Landscape. Bequest of Thomas G. Appleton.
306. Landscape. *Mrs. Hollis Hunnewell.*
307. Landscape, with Oak Tree. *Nath. Thayer.*

CONSTANT TROYON: b. Sèvres, 1810; d. 1865.

308. Landscape and Sheep.
Bequest of Thomas G. Appleton.

NARCISSE-VIRGILE DIAZ DE LA PENA.

309. Landscape. *Martin Brimmer.*

COUTURE. (See 28.)

310. A Family Group. (A sketch.) *Nathan Appleton.*

C. WILDA, Austria.

311. Fallen Asleep. An Interior.
Miss S. M. Spooner, Newport, R. I.

CHARLES FRANÇOIS DAUBIGNY: b. Paris, 1817-1878.
Pupil of Delaroche.

312. Landscape. *Mrs. Quincy A. Shaw.*

JEAN BAPTISTE GREUZE. (See 358.)

313. Head of a Boy. Gift of Geo. A. Goddard.

JEAN BAPTISTE COROT.

315. Landscape. *Martin Brimmer.*

DUTCH SCHOOL. Ascribed to TENIERS.

316. Interior. *Miss C. F. Gustine.*

The paintings grouped together, Nos. 318 *to* 327, *were owned by Prince Demidoff, and purchased at the sale at the palace of San Donato in* 1880, *by Mr. Stanton Blake.*

The descriptions here given are translations from the official catalogue. The figures enclosed in brackets indicate the numbers at the sale.

JACOB VAN RUYSDAEL: b. at Haarlem, 1625; d. there, 1681.

318. Skirt of the Forest. [1121.]

A marsh extends over all the foreground and in the distance towards the right, enclosed by banks covered with a luxuriant vegetation. The forest begins on the left, and the foliage of the beech, tinged with yellow by the rays of the sun, detaches itself from the darker foliage of the oak and alders. A man is fishing with a rod, and some ducks swim in the water filled with snags and weeds. Landscape full of grandeur, and executed in the most skilful manner. Signed with a monogram.

Canvas: height, 0 m. 57 cent.; width, 0 m. 72 cent.

JAN VAN HUYSUM: b. at Amsterdam, 1682; d. there, 1749.

319. Vase of Flowers. [1101.]

A vase of sculptured marble, on which are represented children wrestling, stands in a niche upon a griotte

marble bracket, and holds a superb bunch of roses, narcissus, hyacinths, primroses, and peonies, with poppy buds at the top, just ready to open. A rose upon which rests a butterfly, and a peony with broken stalk, hang over the edge of the vase. Very important work of the master. Signed in full, on the right, upon the plinth.

Height: 0 m. 98 cent.; width, 0 m. 79 cent.

GABRIEL METSU: b. at Leyden, 1615; d. Amsterdam, 1668.

320. The Usurer. [1137.]

In a sombre room a widow hands a parchment, with seals attached, to an old man. A little basket holding paper hangs upon her left arm, and in her right hand she holds a handkerchief with which she dries her tears. The old man, seated before a table covered with a red-striped cloth and heaped up with money and precious objects, wears a red cap. In his left hand he holds a piece of money, which he was preparing to weigh in the scales when interrupted by the entrance of the woman. He remains untouched by the despair which she exhibits. On the left a green curtain. This picture, of very fine harmony, broad touch, and great spirit of observation, is signed in full, and has been engraved by Leopold Flameng.

Canvas: height, 0 m. 72 cent.; width, 0 m. 65 cent.

GASPARD NETSCHER: b. at Heidelberg, 1636; d. 1684.

321. Soap-bubbles. [1048.]

Two young children are amusing themselves blowing soap-bubbles from a window, decorated on the outside with two allegorical caryatides of Freedom and Servitude, and with a bas-relief representing Cupids playing. The little boy sitting upon the window-seat holds a pipe in his hand and watches the ascent of one of the bubbles. The little girl inside holds a shell with the soap-suds. A curtain, partly lifted, discloses some pieces of furniture in the room.

Canvas: height, 0 m. 48 cent.; width, 0 m. 40 cent.

DAVID TENIERS: b. at Antwerp, 1610; d. at Brussels, 1694.

322. The Interior of a Butcher's Shop. [1030.]

In the foreground at the right, a young and pretty girl is cleaning the lungs and liver of an enormous ox suspended at the centre of the picture. She is seen in profile turned to the right, and looking in the opposite direction to watch a dog who is drinking the blood which has fallen into a pan placed under the ox. The butcher is passing out by a door in the background on the right, where are seen near a fireplace the master of the house and a servant. The head of the animal is placed upon a bench. On the left the hide is thrown in a heap upon the floor, and the tongue is hung upon the wall. A wild duck, a cabbage leaf, and some household utensils complete this strikingly realistic picture, in which Teniers shows his skill in reproducing everything with that scrupulous exactitude and facility of execution, that delicacy, and that power of harmony which distinguish him in such a high degree. This vigorous painting — model of finished work — was etched by the master himself. Signed in full below at the right. Smith, Catalogue raisonné, Vol. III., p. 397, No. 517.

On wood: height, 0 m. 67 cent.; width, 0 m. 90 cent.

ALBERT CUYP: b. at Dordrecht, 1605; d. at that place, 1691.

323. Dordrecht. [1151.]

In a meadow near the Meuse, a brown cow with a white head is smelling of some thistles. In the centre, a yellow cow, and a black one with white spots; beyond are lying a red cow and two others partly concealed, with a red cow spotted with white as keynote, turned toward the river, which is rippled by small boats. In the distance, Dordrecht in silhouette, the buildings of which are seen in profile against a sky gilded by the rays of a beautiful sunset. Very fine example of the master; a painting full of spirit, luminous, and with that free yet loaded brush which places Cuyp above all praise.

Wood: height, 0 m 51 cent.; width, 0 m. 70 cent.

JACOB VAN RUYSDAEL (1625–1681) *and* PHILIP WOUWERMAN (1620–1668).

324. The Ruined Cottage. [1133.]

In the centre of the composition, near a tumble-down cottage which rises beside a sandy and rough road, a horseman has just alighted. A farm boy, who is looking at a little dog, holds the horse, which is a dappled gray. Before the hut, a valet seated on the ground keeps watch upon another dog and the baggage of the traveller. At the left, where the road forks, a man and a woman are resting in a meadow. On the right, a path leads to a field and to a farm-house surrounded by trees. The sky is filled with clouds, which seem to presage bad weather, but the rays of the sun dissipate them here and there, and strike upon the traveller. The figures are by Philip Wouwerman. This picture, of high rank in the works of the artist, figured at the celebrated exhibition of "Treasures of Art" at Manchester, the label of which is upon the back. Described with the greatest praise by Burger in his "Treasures of Art Exhibited at Manchester."

Canvas stretched on wood: height, 0 m. 42 cent.; width, 0 m. 51 cent.

WILLEM KALF: b. 1630; d. 1693.

325. Fruit and Vegetables. [1050.]

Upon a table covered with an olive cloth are grouped fruits and vegetables, rendered with extraordinary vigor and truth. On the left, seven quinces, some of which are still attached to the branch; on the right, gourds and melons, and two bunches of asparagus. Behind, two willow baskets hold peaches, nectarines, plums, bunches of white and black grapes, and branches of plum-tree, figs and mulberries, loaded with fruit. Very fine piece of painting. Engraved in *L'Art* by Em. Salmon.

Canvas; height, 0 m. 82 cent.; width, 0 m. 95 cent.

NICHOLAS MAAS: b. at Dordrecht, 1632; d. at Amsterdam, 1693.

326. The Jealous Husband. [1060.]

A middle-aged man, driven by jealousy, leaves his study and descends the stairs softly to surprise his wife, who is talking with a young man in a room on the ground floor. Very fine example of the master; a picture worthy of his two celebrated compositions of "The Listener," one of which is at Buckingham Palace, and the other in the gallery of the Duke of Wellington, London.

On wood: 0 m. 70 cent.; width, 0 m. 50 cent

SIMON VERELST: entered in 1666 in the Association of Artists at the Hague.

327. Still Life. [1043.]

A dead partridge is suspended by a string tied to its claw, the left wing broken; below, a kingfisher lying upon the table. Verelst, whose principal compositions are highly prized in the English collections, is an artist of very great talent, who has been surpassed by no one in the line to which he specially devoted himself. He reproduced the plumage of birds and their multiple harmonies with the most extraordinary fidelity. Signed in full upon the table.

Canvas: height, 0 m. 74 cent.; width, 0 m. 61 cent.

For Sale.

Ascribed to TERBURG.

330. Venus and Mars. Bequest of Chas. Sumner.

SOLOMON RUYSDAEL.

332. The Ford. *The Heirs of Mrs. B. D. Greene.*

ADRIAN VAN DE VELDE: b. Amsterdam, 1639; d. Amsterdam, 1672. (See 337.)

Dutch school. A pupil of Wynants.

333. Sea Piece. Bequest of Stephen H. Perkins.

ROSA DI TIVOLI.

334. Landscape with Figures and Goats.
Gift of Edward Wheelwright

EGBERT VANDER POEL.

335. Ruined Cottage. *N. Appleton.*

JACQUES D'ARTHOIS.

336. Landscape with Figures.
Gift of Mrs. Francis Brooks.

ADRIAN VAN DE VELDE.

337. Marine, with shipping. *W. S. Appleton.*

BART. VANDER HELST.

338. Portrait of a Burgomaster of Saardam.
W. S. Appleton.

ALBERT CUYP. (See 323.)

339. Portrait of his Daughter. Bequest of Chas. Sumner.

GABRIEL METSU.

340. Woman in Confinement. Gift of Francis Brooks.

A. PYNACKER.

341. Landscape. Bequest of Mrs. M. B. Sigourney.

J. B. PFORR.

342. Knights Entering a Castle. *William S. Appleton.*

SIMON DE VLIEGER.

343. Marine. Bequest of Chas. Sumner.

JAN STEEN: b. Leyden, 1626; d. Leyden, 1679.
Dutch school. Pupil of Van Ostade and Van Goyen.

344. The Broken Pitcher. *C. W. Galloupe.*

DUTCH SCHOOL.

345. Shed with Fowl, etc., 1725. *Athenæum.*

JOHN BAPTIST FRANCK: b. 1660.

346. The Crucifixion. *Miss Susan E. Stubbs.*
For Sale.

JAN VAN HUYSUM. (See 319.)

347. Fruit and Flowers. *Athenæum.*

REMBRANDT VAN RHYN, Copies of.

348. Copy of Portrait of himself. *Athenæum*
349. Copy of a Portrait of himself.(?) *Athenæum.*

SPEECKART.

350. Flowers. *Athenæum.*

GERMAN SCHOOL.

351. Deposition from the Cross.
Bequest of Chas. Sumner.

LUCAS VAN LEYDEN.

352. Virgin and Disciples. *Frederick O. Prince.*

J. B. S. CHARDIN: b. Paris, 1699; d. 1779.

353. Still Life. Gift of Mrs. Peter C. Brooks.
354. Still Life. Gift of Martin Brimmer.

A. VAN OSTADE: b. Haarlem, 1610; d. Amsterdam, 1685.

A pupil of Frans Hals, and etcher as well as painter.

355. Dutch Boors. *C. W. Galloupe.*

G. V. VANDER EECKHOUT (ascribed to).

356. Guard-room. Bequest of Chas. Sumner.

P. P. RUBENS: b. Westphalia, 1577.

Studied in Antwerp; resided in Italy and Spain, 1600–1608; afterwards settled in Antwerp, and died there, 1640. In 1625 he completed the celebrated series of pictures for the palace of the Luxembourg, now in the Louvre, commemorating the marriage of Marie de Medicis and Henry IV. of France. In 1628 he was sent on a diplomatic mission to Philip IV. of Spain by the In-

fanta Isabella, and in the following year he was sent on a similar mission to Charles I. of England, by whom he was knighted in 1630. He died possessed of immense wealth, and was buried with extraordinary pomp in the church of St. Jacques, in Antwerp. His pictures are exceedingly numerous, amounting to several thousands, but many of them were painted from his sketches by his scholars.

"Rubens," says Sir Joshua Reynolds, "was perhaps the greatest master in the mechanical part of the art, the best workman with his tools, that ever exercised a pencil. . . . His animals, particularly his lions and horses, are so admirable that it may be said they were never properly represented but by him. His portraits rank with the best works of the painters who have made that branch of the art the sole business of their lives. The same may be said of his landscapes. Rubens' masterpiece is generally considered 'The Descent from the Cross,' at Antwerp. He is still seen to great advantage at Antwerp; but probably the best idea of his great and versatile powers is conveyed by the collection at Munich, in which are ninety-five of his works, several of them masterpieces."

357. Bacchus with Attendant Fawn and Satyr.

JEAN BAPTISTE GREUZE: b. at Tournus, 1725; d. 1805. (See 212 and 313.)

A portrait and *genre* painter. His favorite subjects were illustrations of the affections or domestic duties, their observance and violation. He is unique in the French school.

358. Chapeau Blanc. *Athenæum. Dowse Collection.*

RICHARD PARKES BONINGTON: b. England, 1801; d. 1828.

359. A Scene from Gil Blas.
Bequest of Thomas G. Appleton.

JOHN CONSTABLE: b. England, 1776; d. 1837.

360. Rochester Castle. Bequest of Thomas G. Appleton.

GEORGES F. MICHEL, Paris.

361. Landscape, with Mill. *John H. Sturgis.*

L. DAVID: b. Paris, 1748; d. Brussels, 1825.

Pupil of Vien. Obtained the *Grand Prix de Rome* in 1774, and remained in Italy six years. He became a member of the Academy in 1783, and professor in 1792. During the Revolution he was imprisoned and abandoned his work. When Napoleon was proclaimed emperor, he named David court painter, and ordered four large pictures of him. After the restoration, in 1816, he was obliged to leave France, and settled in Brussels.

362. (A Study.) Hector drawn at the Chariot of Achilles. Gift of Mrs. E. D. Cheney.

HANS HOLBEIN: b. Augsburg, 1498; d. in London, 1554.

German school. A *protégé* at Basle of the printer Auerbach, whose editions he enriched with remarkable compositions, and of Erasmus, of whom he made an excellent portrait, he quickly acquired a great reputation. On his going to England, Erasmus intrusted him with his portrait for Sir Thomas More, his friend, and added a hearty letter of recommendation. He arrived in England in 1525. The High Chancellor received him with distinction, lodged him in his palace, occupied him for three years, and presented him to the king, Henry VIII., who appointed him the royal painter, and covered him with honors. He died at London, 1554, of the plague.

363. A Donor and his two patron saints, St. Peter with the keys, Paul with a sword. German school of the first half of the sixteenth century. Attributed to Hans Holbein the younger.

This picture was bought at Leipsic, where it had been in the possession of one family for a couple of centuries, by a young American, who took it to Berlin and submitted it to the judgment of an expert, by whom it was pronounced to be an original by Holbein.

So many false attributions of pictures to famous painters have, however, been made, even by the best connoisseurs, that it is well to avoid positiveness in such matters. The picture is certainly a most excellent representative of the school of Holbein, if it be not by the master himself. Every part, even to the most minute accessories, is highly finished; the shadows are transparent; the robe of St. Peter and the missal rich in color; the subdued arabesques in the background charming in taste; and lastly, the hands, like those painted by Holbein, are so literally rendered that their truth to life can only be appreciated by looking at them with a magnifying-glass.

Between the head of the donor and the heads of the saints, there is a strange disproportion in respect to size, which, more than anything else in this picture, would inspire doubt as to its having been painted by the great artist of Augsburg and Basle. The heads of the saints are not unworthy of him; that of St. Paul is intellectual and refined, and that of St. Peter, though of a somewhat common type, is full of sentiment.

Athenæum.

After HANS HOLBEIN. (?)

364. Portrait of a Man. Sumner bequest.

DAVID VINCKENBOOMS.

365. A Fight with Death. Sumner Bequest.

ARY SCHEFFER.

366. Beatrice and Dante. *Estate of Charles C. Perkins.*

JEAN LÉON GÉROME.

367. Greek Slave. Gift of Geo. A. Goddard.

EDOUARD FRÈRE.

368. The Young Musician. *Wm. S. Appleton.*

JEAN LOUIS T. A. GERICAULT: b. Rouen, 1790; d. 1824.

369. Study of a Cuirassier (dated 1818).

Gift of S. D. Warren.

WILLIAM ETTY: b. 1789; d. 1849.

370. Woman Reclining. *John H. Sturgis.*

THOMAS GAINSBOROUGH (attributed to).

371. Portrait of Charles James Fox.
Bequest of Chas. Sumner.

SIR PETER LELY: b. in Westphalia, 1618; settled in England, 1641; d. 1680.

An imitator of Van Dyck. "The Beauties of the Court of Charles II.," at Hampton Court Palace, are among the best preserved of his works.

372. The Duchess of Cleveland.
Bequest of Chas. Sumner.

373. Portrait of Sir Charles Hobby. *Athenæum.*

SIR JOSHUA REYNOLDS: b. England, 1723; d. 1792.

In 1768 he was unanimously elected president of the then newly established Royal Academy of Arts, in London, and was knighted by George III. on the occasion.

374. Portrait of Miss Louisa Pyne.
Gift of Thos. G. Appleton

375. The Banished Lord. Bequest of S. H. Perkins

SIR THOMAS LAWRENCE: b. 1769; R. A., 1794; P. R. A., 1820; d. 1830.

From the time of his election as a member of the Academy, to his death, his career as a portrait painter was unrivalled; he contributed from 1787 to 1830, inclusive, three hundred and eleven pictures to the exhibitions. The portraits of the Emperor Francis, of Pius VII., and of Cardinal Gonsalvi, in the Waterloo Gallery at Windsor, are among the masterpieces of the art of portraiture.

376. Portrait of Benj. West. Bequest of S. H. Perkins.

J. F. HERRING, SEN'R.

377. Ducks and Ducklings. Bequest of Chas. Sumner.

ANDREA DEL SARTO.

378. Holy Family. *Quincy A. Shaw.*

F. A. MORITZ RETZSCH: b. Dresden, 1779.

Studied in the Dresden Academy. Gained considerable distinction by his pictures illustrating the works of Goethe, Schiller, and Shakespeare.

379. Copy of Madonna di San Sisto.
Bequest of S. H. Perkins.

P. WOUWERMAN.

380. Trumpeter on White Horse. *W. S. Appleton.*

ORIZONTI (so called). Johannes Foon Bloemen.

381 and 382. Landscapes. *F. W. Loring.*

Ascribed to VELASQUEZ.

383. Playing at Morro. *Athenæum.*

NICCOLO CANZONI.

384. Dante and Virgil meeting Homer.
Estate of Chas. C. Perkins.

CARLO GAROFALO: b. Naples; d. Madrid about 1715.

385. Vision of S. Dominic. *James Jackson Jarves.*

A study for his large altar-piece in the National Gallery, London.

M. F. A.

TIBALDEO DI PELLIGRINO: b. Valdelsa, Italy, 1527; d. Milan, 1598.

386. Venus Rising from the Sea. *James Jackson Jarves.*

TIMOTEA DELLE VITE: b. Urbino, Italy, 1470; d. 1524.

387. Madonna and Saints. *James Jackson Jarves.*

SCHOOL OF RAPHAEL.

388. St. Sebastian. *James Jackson Jarves.*

ANTONELLO DA MESSINA: b. Messina, about 1426.

389. Ecce Homo. *James Jackson Jarves.*

GIOVANNI ANTONIO RAZZI, called IL SODOMA: b. about 1479 at Vercelli; d. 1554.

390. Magdalen, with landscape background.
James Jackson Jarves.

ITALIAN.

391. Portrait of a Venetian. *James Jackson Jarves.*

TIZIANO VECELLIO DA CADORE: b. the Friuli, Italy, in 1477 (?); d. 1576.

392. Study of the Madonna and Child for the altar-piece Madonna di Pesaro. *James Jackson Jarves.*

COSTA.

393. Holy Family, after Raphael, with portrait of donor. An ex-voto. *James Jackson Jarves.*

ITALIAN.

394 and 395. Portraits of a Mother and Daughter. *James Jackson Jarves.*

WILLIAM BLAKE: b. London, 1757; d. 1828.

396. Christ Blessing. (*In tempera.*) *James Jackson Jarves.*

WATER COLORS.

EDWARD D. BOIT, Boston.

623. Place de l' Etoile, Arc de Triomphe. } Gift of the
624. Place de l' Opéra. } Artist.

EDWARD BURNE-JONES, London.

625. Chant d'Amour, dated 1865.
(*Mostly on Screen in Centre of the Room.*)

JOHN W. BUNNEY.

626. Choir and Apse of San Vitale. Ravenna, 1874. Bequest of Stephen H. Perkins.

ARMAND THÉOPHILE CASSAGNE.

627. Le dormoir du Nid de l'Aigle.
628. Le Charlemagne et le Roland. Gift of Mrs. Caroline Tappan.

GEORGE FRIPP, R. W. S., London.

629. Glen Slighan, Skye.
Purchased at the Exhibition of English Water Colors, 1885.

. ROESLER FRANZ.

630. Cypresses of the Villa d'Este, Tivoli, Rome.
Purchased at the Exhibition of English Water Colors, 1885.

ROLLIN TILTON, Rome; b. Boston.

631. Lido, Morning.

632. Olevano.

OSS TURNER.

633. La Gloire. *Edward Robinson.*

PASTELS.

ONSTANT TROYON: b. Sèvres, 1810; d. 1865. (See 307.)

635. Oxen Ploughing.
Bequest of Thomas G. Appleton.

IAURICE QUENTIN DE LA TOUR.

636. Portrait of Louise d'Orleans. *Nathan Appleton.*

RANCESCO BARTOLOZZI, 1730–1813.

637 and 638. Amorini, from the Farnesina.
Chas. C. Perkins.

APANESE DRAWING IN INDIA INK.

640. A Crow.

N CASE BETWEEN WINDOWS.

MINIATURES.

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Irs. James Carter, 1798. By MALBONE.
Bequest of Mrs. J. W. Sever.

apoleon by DUCHESNE. *Mrs. P. T. Jackson.*

adame Recamier by ISABEY. *Miss Hovey.*

IGHT MINIATURES, Portraits of the Family of Philip Egalité. *W. S. Appleton.*

ussell Sturgis. By Miss GOODRICH.

thers by R. H. STAIGG, 1850; ALVAN CLARK, 1836; SUNQUA, 1852; T. HENRY BROWN, 1841; GEO. L. SAUNDERS, about 1834; H. G. FETTE, Miss ALLEN, etc.

iniatures of Taj-i-Mahal and her husband, Schangir. Indian.
Gift of Miss Brewer.

B.

Fifty-three miniatures and four drawings and paintings, illustrating costume from Louis XV. to Napoleon III. Gift of Nathan Appleton.

Silver Russian hanging lamp, with sundry trinkets, among them a watch, on the back enamelled portrait of Voltaire.

FRESCOS, BYZANTINE PAINTINGS, ETC.

Head, the Infant Saviour, in Fresco. School of Giotto. From the wall of the Monastery of the Chartreuse, Villeneuve Sur Rhône, near Avignon, France.
F. Cope Whitehouse.

Fresco from Friburg. *Mrs. Bruen.*

Byzantine Box, with figures of Madonna and Child, and Christ in royal robes, on a gold ground. On the reverse, the Annunciation, St. Peter and St. Paul.
Miss E. G. Cummings.

Modern Greek Paintings. Gift of T. H. Chandler.

Six Minatures, Florentine.
Gift of Mrs. C. B. Raymond.

SECOND PRINT ROOM.

The drawings and studies numbered as follows are hung above the cases of the Second Print Room.

PAUL DELAROCHE.

600. Christ the Hope and Support of the Afflicted. A Cartoon. See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches), which was purchased at the sale of his works at Paris in 1857 for $1,550, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had begun to put the composition upon canvas, figures life-size. Property of the Athenæum.

WASHINGTON ALLSTON. (See 232 and 400.)

Sketches, unfinished oils, etc.

601. Marriage Feast at Cana.

This is painted over a print of Paul Veronese's picture in the Louvre.

602. Dido and Anna. Study for 618.
603. Landscape.
604. Titania's Court. An outline.
605. Ship at Sea. Sketch in chalk.
606. Same. Small size, study in oil.
607. Christ healing the Sick. First Study.
608. Death of King John.
609. Head of a Woman in profile.
610. Study for Belshazzar's Feast.
611. "A Troubadour"? Girl in male costume.
612. Lover playing on a Guitar.
613. A Sibyl.

614. Copy of Rubens's Cupid playing with the helmet of Mars.

615. A Sibyl. Outline in chalk. Life size.

616. Heliodorus driven from the Temple. Sketch in chalk.

618. Dido and Anna. Outline in umber and chalk. Life size.

The above with a large number of drawings by Allston deposited with the Museum by his heirs.

619. Study of a woman. *Mrs. R. H. Dana.*

RAPHAEL MENGS.

620. The Entombment. A very careful drawing in black and white crayon, 4 feet by 5 feet 2 inches. Mengs was at work upon this drawing at the time of his death, as the inscription records.

Mrs. Geo. H. Chickering.

FIRST AND SECOND PRINT ROOM.

THE PRINT DEPARTMENT of the Museum of Fine Arts comprises the Gray Collection (about 6,000 prints), deposited by Harvard College; a collection of engraved portraits, etc., bequeathed by the late Charles Sumner; a collection of etchings by Jacque, Whistler, and Haden, deposited by the Boston Athenæum; over one thousand prints presented by Mr. George W. Wales, including a complete set of the Arundel Society's publications; a small collection of engravings by the late John Cheney and other American engravers, presented by Mrs. Ednah D. Cheney; a fine collection of proofs of American etchings and wood engravings, many of them signed, presented partly by the artists themselves, partly by the Century Company and other publishing houses; a collection of lithographs, illustrating the history of lithography, the gift of Mr. Louis Prang; and divers other engravings and etchings, the gifts either of the artists or of other friends of the institution, the whole constituting at present a collection (constantly growing) of about eleven thousand prints.

The Sumner portraits and a few other engravings from the Sumner bequest are displayed permanently in frames hung above the wall screens in the First Print Room. Exhibitions of prints, ancient and modern, are arranged in the First and Second Print Rooms, and are frequently changed. Separate catalogues of these exhibitions are published in cases of importance, and these can be bought at the door or of the attendant. When no catalogues of the prints shown are issued, visitors will find some information concerning them on framed tablets hung in the rooms. The prints not on exhibition can be seen on application to the curator, who is in attendance on Tuesdays and Wednesdays. It is advisable, however, to apply for an appointment, either personally

or by letter, at least one week in advance. This is suggested for the convenience of visitors. The rules governing the Gray Collection requiring that no one but the curator be allowed to handle the prints, he must give personal attention to each visitor, and must, therefore, have time to arrange appointments so that they may not interfere with one another.

Persons specially interested in prints are requested to send their names and addresses to the curator, so that they may be notified of the opening of exhibitions, new acquisitions, etc.

Address all communications to THE CURATOR OF THE PRINT DEPARTMENT, MUSEUM OF FINE ARTS, BOSTON, MASS.

IN THE HALL.

PAINTINGS AND DRAWINGS.

WASHINGTON ALLSTON.

400. Belshazzar's Feast. (See 232.)

"It is known that Mr. Allston began the picture in London before his return to his native country, and had very nearly finished it here fifteen or twenty years ago. Being obliged to quit the room in which he worked upon it, and unable immediately to find another large enough for the purpose, the picture was rolled up and laid aside. Various circumstances prevented his resuming the work until within a few years before his death. At one period it was considered by himself as requiring not many weeks' labor to complete it. In that state it was seen by some friends, to whom it appeared a finished picture. For some reason, however, the artist thought that the effect of the composition would be improved by a change in the perspective, and, in connection with this, an enlargement of the figures in the foreground. With this view, the king, the queen, and the soothsayers were to be repainted. He undertook the labor, and the entire figure of the king, except the left foot, and the heads of the soothsayers, were erased. What progress he had made in restoring these will be readily seen, as the picture is in every respect as he left it; except that the original figure of the king, now pumiced down so as to leave little more than the first color, was found covered with a uniform coat of dead color, which completely obliterated even the outline, and of the new figure he had repainted, but not finished, only the right hand."

. . . . . .

"Upon the head of the soothsayer, who faces the spectator, are the last touches ever made by the pencil of the artist, and but a few hours before his death." —1845.

401. Study for Belshazzar's Feast. *Miss R. C. Dana.*

BENJAMIN WEST: b. Springfield, Pa., 1738; d. 1820.

He began his career as a portait painter in Philadelphia. In 1776 he went to Rome, and remained in Italy three years, at the end of which time he settled in England. He was almost exclusively employed by George III. for thirty years. He was one of the original members of the Royal Academy, and succeeded Sir Joshua Reynolds as

its president in 1792. He exhibited two hundred and forty-nine pictures at the Royal Academy in fifty years.

402. King Lear. *Athenæum.*

JOHN SINGLETON COPLEY. (See 213 and 556.)

403. Portrait of Thos. Cary. *Thos. G. Cary.*
404. Portrait of Patrick Tracy. *P. T. Jackson.*
405. Portrait of Col. Sparhawk. *Samuel B. Rindge.*

J. B. BLACKBURN.

406. Portrait of Col. Jonathan Warner, of Portsmouth, N. H. Purchased.

CRISTOFANO ALLORI: b. at Florence, 1577; d. 1621.

A pupil of his father and Pagani. An excellent portrait painter and skilful landscape artist. His paintings are not numerous.

407. Judith. (A copy.) · *Athenæum*

ARY SCHEFFER: b. Dordrecht, 1795; d. 1858. (See 366.)

Officer of the Legion of Honor. A pupil of Guérin. At first a painter of *genre*, but later devoted to religious subjects.

408. Eberhart, Count of Würtemberg, mourning over the body of his son. *Athenæum.*

PALMA VECCHIO. Jacopo Palma, called il Vecchio, "the Elder": b. Scrinalta, 1490; d. 1560 ?

409. The Annunciation. *Quincy A. Shaw.*

HUÉ.

410. The Shipwreck. *Athenæum.*

GIOVANNI PAOLO PANNINI: b. Italy, 1691; d. Rome, 1764.

Lived chiefly at Rome, where he attained great reputation by his views of ruins and other architectural subjects.

411. Roman Picture Gallery. *Athenæum.*
412. Interior of St. Peter's. *Athenæum.*

RUYSDAEL. (See 324.)

413. Copy of a Landscape by, and figures by Berghem. *Athenæum.*

CHARLES H. WOODBURY.

414. The Tide River. *The Artist.*
For Sale.

GEORGE FULLER : b. Deerfield, Mass., 1822; d. Boston, 1884.

415. Arethusa. His last work. Given by contribution.
416. Portrait of a Girl. *Mrs. D. P. Kimball.*

ELIHU VEDDER, Rome : b. New York, 1836.

418. The Lair of the Sea Serpent.
Bequest of Thomas G. Appleton.
419. Landscape. Bequest of Charles Sumner.
420. The Roc's Egg. *Dr. E. A. Daniels.*
421. The Roc's Egg. *E. W. Hooper.*
422. Fisherman and the Djin. *Martin Brimmer*
423. Dominican Friars. *Miss Jane Hunt.*
424. An Italian Woman. *Dr. E. A. Daniels.*

THOMAS ROBINSON.

425. Cattle Ploughing. Gift by contribution.

MISS ANNIE C. SHAW, Chicago.

426. Landscape, — Autumn. *Miss E. M. Shaw.*

ROBERT LEWIS REID.

427. Ready for the First Communion. *The Artist.*

FRANÇOIS BOUCHER: b. Paris, 1704; d. 1770.

He was self-taught. Took the first prize of the French Academy in 1723. In 1730 he went to Italy for a sojourn of eighteen months. Became a member of the Academy in 1734, and afterwards professor and director. After the death of Vanloo he became court painter, and was attached to the tapestry manufactory of Beauvais.

428 and 429. L'Aller et le Retour du Marché.
Presented by the heirs of the late Peter Parker.

PETER BOËL: b. Antwerp, 1625; d. 1680.

Pupil of Snyders and of De Waal. Worked in Rome, Ge-

neva, and Antwerp. His subjects were generally fruit, animals, and flowers. Became court painter in France after the death of Nicasius.

430. Flower Piece. *Athenæum.*

SPANISH SCHOOL (ascribed to Murillo).

432. Rebekah at the Well. *Athenæum.*

JAMES KIERINCX: b. Utrecht, 1590; d. Amsterdam, 1646.

He painted landscapes of considerable celebrity, in which the figures were inserted by Poelenburg. He went to England in the reign of Charles I., and accompanied that monarch to Scotland.

433. The Ferry.
Presented by the heirs of the late J. A. Blanchard.

CARLO MARATTI: b. at Camurano, Italy, 1625; d. Rome, 1713.

After the death of Cortina and Sacchi, he was for half a century the most distinguished painter in Rome. In 1702 and 1703 he restored, with the sanction of Pope Clement XI., the frescos of Raphael in the Vatican, which had been suffered to fall into a state of decay and imminent ruin.

434. Christ and the Woman of Samaria. *Athenæum.*

UNKNOWN ITALIAN.

435. Christ Curing the Blind. *Athenæum.*

THE DOWSE COLLECTION OF WATER-COLORS.

440 to 491. Painted for "*The British Gallery of Pictures.*" Copies of the Old Masters then owned in England. Bequeathed to the Athenæum by the late Thomas Dowse.

439. Portrait of Thomas Dowse. Engraved by J. Andrews after Wight. Gift of Thos. H. Chandler.

CRAIG. (?)

440. Village Festival. After Wouvermans.

P. VIOLET and PELTRO. WILLIAM TOMKINS.
441. Diana and Actæon. After Titian.

CRAIG.
442. The Happy Shepherds. After Berghem.
443. Landscape. After Claude.

P. VIOLET.
444. Rachel secreting the Household Gods of Laban. After P. da Cortona.

CRAIG.
445. The Flight into Egypt. After A. Caracci.

P. W. TOMKINS.
446. Madonna and Child. After Raphael.

W. W. HODGSON.
447. Christ calling Peter and Andrew. After Domenichino.

UNKNOWN.
448. The Story of Calisto. After Poussin.

SATCHWELL.
449. A Female Head. After Giotto.

CRAIG.
450. Landscape, with Figures. Mid-day. After Claude Lorraine.
451. Landscape, Figures and Cattle. After Paul Potter.

W. WESTALL.
452. Fête on the Water at Dort. Landing of Prince Maurice. After Cuyp.

P. W. TOMKINS and HODGSON.
453. Lot and his Daughters. After Guido.

CRAIG.
454. A Windmill. After Rembrandt.

P. W. TOMKINS.
455. Madonna of the Veil; Madonna, Child, and St. John. After Raphael.

W. W. HODGSON.
456. Marriage of St. Catharine. After Parmigiano.

EVANS.
457. Portrait of Berghem. After Rembrandt.

T. W. STRUTT.
458. The Smokers. After D. Teniers, Jr.

W. W. HODGSON.
459. Portrait of Gaston de Foix. After Giorgione.

T. W. STRUTT.
460. Interior of a Cottage. After A. van Ostade.

T. UWINS.
461. St. Amand receiving St. Babo into his Abbey. After Rubens.

EUSEBI.
462. The Incredulity of Thomas. After Vanderwerf.

T. UWINS.
463. The Woman taken in Adultery. After Rubens.

CRAIG.
464. Portrait of Himself, with a violin. After G. Dow.

P. VIOLET.
465. Samuel and his Mother. After Rembrandt.

P. W. TOMKINS.
466. Madonna and Child. After Correggio.
467. Girl with a Horn-Book. After Schidone.
468. Madonna, Infant Christ, and St. John. After A. del Sarto.
469. David with the Head of Goliah. After Guercino.

P. W. TOMKINS and ANSEL.
470. Allegory of Human Life. After Titian.

P. W. TOMKINS and W. W. HODGSON.
471. Danäe. After Titian.

P. W. TOMKINS and ANSEL.
472. Holy Family. After Paris Bordone.

W. W. HODGSON.
473. The Nativity. After Ghirlandajo.
474. Holy Family, with St. John. After Raphael.
475. Holy Family. After Raphael.

SATCHWELL.
476. Madonna, Infant Christ, and Saints. After Cimabue.

W. W. HODGSON.
477. Madonna and Child. After Raphael.

P. W. TOMKINS.
478. Meeting of Mary and Elizabeth. After S. del Piombo.
479. Jesus led from the Garden of Gethsemane to the High Priest. After Guercino.

W. W. HODGSON.
480. The Vision of St. Augustine. After Garofolo.

P. VIOLET.
481. Infant Christ sleeping on the Cross. After Guido.

W. W. HODGSON.
482. Christ appearing to St. Peter. After A. Caracci.

SATCHWELL.
483. Heads of Apostles. After Giotto.

P. VIOLET.
484. Christ in the Sepulchre. After Guercino.

P. W. TOMKINS.

485. Holy Family with Elizabeth and St. John. After A. del Sarto.

CRAIG.

486. Rachel secreting the Household Gods of Laban. After Murillo.

UNKNOWN.

487. Baptism of Christ. After Domenichino.

CRAIG.

488. Death of Atilius Regulus. After Salvator Rosa.
489. Landscape, with Rainbow. After Rubens.
490. Landscape, with Figures. After Claude.
491. Landscape. After Gasper Poussin?

Nos. 440 to 491. THE DOWSE COLLECTION OF WATER-COLORS. (See above, No. 440.)

JOHN TRUMBULL: b. Connecticut, 1756; d. New York, 1843.

A son of the first governor of Connecticut after the separation from Great Britain. He served for quite a period in the army of the Revolution. In 1780 he went abroad and studied for some time with Benj. West. In 1786 he produced his first considerable work, "The Death of General Warren." In 1794 he went to England as secretary to Minister Jay, and remained there ten years, and again lived there from 1808 to 1816, till his final return to the United States. He then painted the four large pictures in the Capitol at Washington. He was the first president of the American Academy of Fine Arts, founded in 1816. Resided in New Haven from 1837 to 1841. (See 418.)

492. The Sortie from Gibraltar, Nov. 27, 1781. *Athenæum.*

Engraved by Sharp.

JULES JOYANT.

493. St. Maria della Salute, Venice.

CARLO MARCO. Hungarian.

494. Landscape after a Shower. *Mrs. Horatio Greenough.*

S. SALISBURY TUCKERMAN, Boston. (See 65.)

495. U. S. Frigate "Constitution." *The Artist.*
For Sale.

POLIDORO DA CARAVAGGIO (attributed to): b. Caravaggio, 1495; d. 1543.
Pupil of Raphael.

496. The Three Graces. From Raphael's fresco in the Farnesina, Rome. In the original, the figures are undraped. *J. E. Freeman.*

DR. WILLIAM RIMMER, Milton, 1816–1879.

500 to 511. Twelve Drawings. Purchased.

500. Young Lioness.
501. Young Lion.
502. Lion and Mouse.
503. Dante and the Lion.
504. Evening — "Fall of Day."
505. Head of an Old Lion.
506. The Soothsayer.
507. A Dead Soldier.
508. Achilles, Iliad, Bk. IV.
509. Warriors in Camp.
510. "Victory."
511. Evening — "Fall of Day" (Pastel).
512. Struggle between North and South, 1860.
Gift of Edward C. Cabot.
513. Dedicated to the 54th Regiment Mass. Vols.
Lent by *Wm. R. Ware.*

WILLIAM MORRIS HUNT. (See No. 46.)
Charcoals and Crayons.

514. Portrait of Milton Sanford.
Gift of Mrs. Geo. W. Long.

515 to 522. Purchased at the Hunt Sale and of the Estate

515. The Quarry.

516. Washing by the River.
517. Study of Clouds.
518. Landscape, with Water.
519. Merrimack River.
520. River Landscape.
521. Harbor View.
522. Sunrise on the St. John's River.

523 to 527. Lent by *Miss H. M. Knowlton.*

JEAN FRANÇOIS MILLET.

Twenty-one Drawings, Water-Colors, etc.
Gift of Martin Brimmer.

Pen and Ink.

528. Landscape, with Farm Buildings.
529. Landscape, " près Cusset."
530. Landscape, " Vichy, 12 juin 1886."
531. Landscape, with Culvert.

Crayon.

532. Shepherd Girl knitting.
533. Water-Carrier.
534. Woman feeding a Child in her lap.
535. Woman churning.
536. Landscape, — trees in foreground; in background figures bearing fagots.
537. Woman bringing fagots from a wood.
538. Shepherdess and Sheep grazing.
539. Twilight — Going Home.
540. Gleaners.
541. The Sower.
542. Man with Wheelbarrow.

Pastel.

543. Boy and Girl with Bird's Nest before a Figure of Pan.

Water-color.

544. Landscape, with Rocky Stream.
545. Landscape, with Gate. Vichy.
546. Landscape — Road " près Cusset."
547. Landscape, with Pool.

548. Landscape, with Church.

548*a*. Girl knitting (Pastel).

No. 532 is the study for this; the same subject has also been executed in oils.

Lent by *Martin Brimmer.*

WASHINGTON ALLSTON. (See No. 232.)

549. Storm at Sea, 1818. (Water color.)

The Ship "Galen," on which the artist returned from Europe. Drawn on shipboard after the storm.

Mr. S. Franklin Dexter.

551. } Tracings from the original picture of Jacob's
552. } Dream; at Petworth Castle.

553. Uriel in the Sun. Tracing from the picture at Strafford House.

554. Una. Tracing from the outline of the painting owned by Mrs. Hatch, Medford.

JOHN RUSKIN.

555. Two drawings. *John H. Sturgis.*

M. F. A.

J. S. COPLEY. (See No. 213.)

556. Original sketch for the portrait of Lord Mansfield. *Athenæum.*

557. Study for a portrait of a gentleman. *Athenæum.*

558. Study for a portrait of a lady. *Athenæum.*

559. Study for a painting. Death of Major Pierson. *Athenæum.*

G. STUART NEWTON. (See 218.)

Sketches made when a pupil of the Royal Academy, 1817.

560. Samuel Rogers.

561. H. Fuseli.

DAVID COX. 1783–1859.

562. Landscape with Cattle. *Athenæum.*

FRANÇAIS, LOUIS F.

563. Wood, Finisterre. Gift of E. D. Boit.

IN THE WEST ROOM.

PIETRO DA CORTONA (Pietro Berretini): b. Cortona, 1596; d. Rome, 1669.

570. Hercules and Omphale. *J. C. Hooker.*

CARLO CIGNANI.

571. Hagar and Ishmael. *Athenæum.*

FRANCESCO ZUCCARELLI, Tuscany, 1702–1788.

572. Landscape. *Athenæum.*

MICHAEL AMERIGI ANGELO DA CARAVAGGIO, 1569–1609, Rome (attributed to).

573. Itinerant Musicians. Bequest of Chas. Sumner.

LUCA GIORDANO, Naples, 1632–1705.

Pupil of Pietro da Cortona.

575. The Golden Age. Bought from the Doge's Palace, Venice. *Athenæum.*

576. The Eucharist. Gift of Mrs. Thies.

577. The Flaying of Marsyas. *Athenæum.*

UNKNOWN.

578. Fruit, Flowers, and Still Life. *Athenæum.*

IN THE LAWRENCE ROOM.

PANDOLFO RESCHI: b. Dantsic, 1643.

Pupil of Jacopo Borgognone.

580. Landscape with Huntsmen.
Gift of Francis Brooks.

581. Landscape with Fishermen.
Bequest of Mrs. Peter C. Brooks.

582. Landscape with Figures on a Road.
Bequest of Mrs. Peter C. Brooks.

GASPAR POUSSIN, Rome, 1613–1675 (attributed to).

Pupil of Niccolo Poussin.

583. Landscape. *Athenæum.*

KAREL DU JARDIN: b. Amsterdam, 1640; d. 1678 (attributed to).

Pupil of Nicholas Berghem.

584. Figures at a Fountain. *Athenæum.*

JOHN VAN ZOON: b. Antwerp, about 1650; d. 1700.

585–6. Still Life. Bequest of Charles Sumner.

ALVAN FISHER, Boston.

587. Landscape, dated, Boston, 1828. *Athenæum.*

SCULPTURE.

IN THE HALL.—SECOND FLOOR.

AUGUSTUS SAINT-GAUDENS, New York.

Pupil of Jouffroy.

1. Bronze Medallion, Bastien-LePage, Paris, 1880.
Purchased at the Exhibition of 1880.

OLIN L. WARNER, New York: b. Sheffield, Conn.

Pupil of Jouffroy.

2. Bust of Miss Maud Morgan, New York, 1880. Cast.
Purchased at the Exhibition of 1880.

DR. WILLIAM RIMMER: b. 1816; d. 1879.

3. The Falling Gladiator. } Casts. } *Rimmer Estate.*
4. Centaur. } Granite. }
5. Head of St. Stephen. Bequest of Stephen H. Perkins.

FRANZ XAVIER DENGLER, of Covington, Ky.: b. 1854; d. 1879.

Educated at Munich, teacher in the school at the Museum.

A group of casts and sketches given to the Museum by his father, F. X. Dengler.

6. Woman with a lady-bird.
7. The Sleeping Beauty.
8. Tristram and Iseult.
9. Caught.
10. Painting, Sculpture, and Architecture; three sketches of statues for the façade of the Museum.
11. Bust of Henry F. Farney.
12. The Pouting Boy.
13. Bust of William H. Chase. Gift of Mr. Chase.

BARON HENRI DE TRIQUETI, France, 1804–1874.

Studied with Hersent.

Dante and Virgil, half-figures in bronze.
Gift of Mrs. Edward Lee Childe

GIOVANNI LORENZO BERNINI: b. Naples, 1598; d. 1680.

16. Figure of Christ bound to a column.
Marble. 90 cent. high.
Stanton Blake.

NAPOLÉON JACQUES.

17. Bronze Bust of Peter the Great, Emperor of Russia.
40 cent. high.
Stanton Blake.

BRONZE MASK OF NAPOLEON.

18. From a cast taken by Dr. F. Antommarchi immediately after death. *Athenæum.*

THOMAS R. GOULD: b. Boston, 1818; d. Florence, 1881.
Studied under Seth Cheney, adopted sculpture as a profession in 1860.

19. Study for a Statue of Chas. Sumner.
Given by contribution.

MISS ANNE WHITNEY.

20. Le Modèle. Bust in bronze.
Gift of Mrs. Maria W. Chapman.

L. TASSI.

21. Humberto, King of Italy. Bust in marble, 1883.
Gift of his Majesty the King to the City of Boston.

BARTHOLDI.

22. Terra Cotta Model of Liberty Enlightening the World. *Nathan Appleton.*

Cast by BARBEDIENNE?

23. Bronze Reduction of the Venus de Milo. *G. V. Fox.*

WILLIAM M. HUNT.

24. Profile of Thomas Couture. Cast.
Gift of Miss Helen M. Knowlton.

H. H. KITSON.

25. La Musique de la Mer (bronze). *The Artist.*

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GALLERY OF TEXTILES.

TAPESTRIES.

THE three magnificent specimens of tapestry lent to the Museum by Mr. George O. Hovey, and once the property of King Louis Philippe, were saved from the fire which destroyed the château at Neuilly in 1848. They were purchased in Paris by Mr. Hovey, who brought them to Boston, where they were again saved from the flames in November, 1872. They represent Summer, Autumn and Winter. The dimensions of two are twenty feet by twelve. They are supposed to be at least two hundred years old, though it is difficult to be precise about the date of arras hangings. They are what are technically called tapestries *de haute lisse*, *i. e.*, wrought on the upright or vertical frame which was substituted for the Saracenic low or horizontal frame (called *basse lisse*) by the Flemish and French artisans in the fourteenth century.

The question is often asked as to how far such textile fabrics are the work of the hand. We quote from Dr. Rock's descriptive catalogue: "Tapestry is neither real weaving nor true embroidery, but unites in its working these two principles into one. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely set, fine strings. Though wrought in a loom and upon a warp stretched along a frame, it has no woof thrown across those threads with a shuttle or any like appliance, but its web is done with many short threads, all variously colored, and put in by a kind of needle. With the upright as with the flat frame, the workman went the same road to his labors; but in either of these ways he had to grope in the dark a great deal on his path. In both he was obliged to put in the threads on the back or wrong side of the piece, following the sketch as best he could behind the strings or warp. As the face was

downward in the flat frame he had no means of looking at it to correct a fault. In the upright frame he might go in front, and with his own doings in open view on the one hand and the original design full before him on the other, he could mend as he went on, step by step, the smallest mistake, were it but a single thread."

THREE SPECIMENS OF FLEMISH TAPESTRY, formerly in the château at Neuilly, representing Summer, Autumn, and Winter. *Lent by the late Geo. O. Hovey.*

GOBELIN TAPESTRY of the 15th century, representing France crowned by Victory and attended by Minerva. The female figure to the left represents a conquered kingdom. The two to the right are prisoners. Signed I. Van Schorrel. Presented by Miss Deacon.

The famous manufactory of the Gobelin was founded at Paris towards the end of the 15th century by Jean Gobelin, a native of Rheims. In 1662 Louis XIV. and his minister, Colbert, united in this establishment all the trades which were under the royal protection, such as potters, weavers, etc. Charles le Brun, the painter (born 1619, died 1690), was appointed its director in 1663. He furnished designs for many fine pieces of tapestry, which were surrounded by rich framework of fruits and flowers designed by Baptiste Monnoyer.

AN ARRAZZETTO of the 16th century. Subject, the Assumption of the Virgin Mary. Design of the Raphaelesque school. From the Annunziata Convent, Naples, to which it was given by Cardinal Caraffa, whose arms it bears. Purchased from Sig. Alessandro Castellani. *Athenæum.*

TAPESTRY, BEAUVAIS. 11x11. A baptism. *Miss S. M. Spooner.*

TAPESTRY. Designed by Le Brun. *Lent by John H. Sturgis.*

On the walls are hung several fine specimens of PERSIAN or ITALIAN in imitation of Persian design FABRICS, Wall Hangings, Prayer Rugs, etc., of the 16th and 17th centuries. These were exhibited by Sig. Castellani at Philadelphia; and were purchased and presented to the Museum by Martin Brimmer.

CHINESE HANGING. Appliqué work.
Gift of Moses Kimball.

PERSIAN RUG. *Alexander Cochrane.*

BLANKETS FROM THE SANDWICH ISLANDS, SAMOAN DRESS, MALAY SKIRTS, ETC.

CASES, NOS. 1 TO 4.

ITALIAN TEXTILES AND EMBROIDERIES.

Collection made by Alessandro Castellani, of Rome. Bought from the T. B. Lawrence Bequest. Lent by the Athenæum.

1. HANGING OF RUBY VELVET, with ornaments embroidered in color, having in the midst a shield, upon which the Presentation in the Temple is represented in needle-work with gold thread and colored silks. Italian work of the end of the 16th century.

3, 4. Two others, but smaller, with children supporting the shield; end of the 16th century. One small one.

5. ALTAR COVERING, of crimson velvet, having in the midst the figure of a saint, embroidered in gold thread and silk within a civic crown. The entire field of the altar covering is covered with rich arabesques in gold. Italian work of the beginning of the 16th century. Hung on the wall.

6. SMALL TUNIC of crimson velvet, with embroidery like that of No. 5, and two busts of saints in color; same date.

7. SMALL ALTAR COVERING, of blue silk and gold, with very beautiful arabesques. Italian. 16th century.

8. COVERING, of emerald-colored velvet.

9. COPE, of red silk and gold, richly arabesqued. Italian, 16th century.

10. SMALL ALTAR COVERING, of red stuff, with beautiful arabesques *appliqué* in yellow and gold. Italian 16th century.

11. Another, of cut velvet, red color, with arabesques. Italian. 15th century.
12. COVERING, of gold brocade, with brightly colored flowers and leaves in silk. Italian. 17th century.
13. ALTAR COVERING, of violet-colored cut velvet, with fine arabesques. Italian. 16th century.
14. STOLE, of cut velvet, with violet-colored designs upon a yellow ground. Italian. 16th century.
15. LARGE BED-COVER, for a nuptial couch, of green damask, with border embroidered in bright colors. Italian 17th century.
16. STOLE, of cut velvet, with red arabesques on a gold ground. Italian. 16th century.
17. Another, of red silk and gold, with the Barberini bees and a belt beautifully embroidered in gold thread. About 1595.
18. Another, of red stuff and gold, with fine arabesques and the arms of Cardinal Pamphili. Italian. 17th century.
19. BAPTISMAL COVERING, of cut velvet, with red flowers on a gold ground. Italian. 16th century.
20. STOLE, of cut velvet, with yellow palms on a violet ground. Italian. 16th century.
21. Ditto, of a very beautiful material, red silk and gold Italian. 16th century.
22. LARGE COPE, of silken stuff, with superb arabesques in violet and gold. Italian. 16th century.
23. SILK ALTAR CLOTH, gray and white, with gold and silver flowers. Italian. 17th century.
24. STOLE, of a white stuff, with embroideries in gold and colored silks. It bears the arms of Cardinal Altieri. Italian. 17th century.
25. VEST, of cut velvet, with red flowers on a gold ground. Italian. 17th century.
26. ALTAR CLOTH, with fine embroidery of flowers and birds in gold and silver thread and silk brilliantly colored, in the midst is a coat of arms with a crown embroidered in relief. Italian. 17th century.

27. COVERING, of gold cloth, with two coats of arms of Pope Orsini and Cardinal Anguillara. 16th century.
28. STOLE, of green stuff, with rich arabesques and flowers embroidered in gold and silk. Italian. 17th century.
29. COVERING, of violet silk, embroidered in gold. Italian. 18th century.
30. COPE, of cut velvet, green on green. Italian. 16th century.
31. LETTER POUCH, with embroideries of silk and gold, 17th century, etc.

CASE 5.

EMBROIDERY, mostly ITALIAN. Gift of J. W. Paige; also SPANISH and AMERICAN.

CASE 6.

Several specimens of MOORISH EMBROIDERY. Long strips to hang as panels of a room. Of 17th century? Noticeable for color and variety of design. The tinsel centrepieces are of later date. Purchased at the Centennial Exhibition.

GREEK EMBROIDERY in red silk; MOORISH, on white silk. *J. W. Paige.*

WOMAN'S GIRDLE, MOORISH, green and gold. Gift of Mrs. Towne.

CASES NOS. 7 TO 12.

A rare and superb collection of JAPANESE EMBROIDERIES and woven fabrics. *Dr. W. Sturgis Bigelow.*

Others from the Estate of *Alfred Greenough.*

CASE 13.

ROYAL CAPE AND CLOAK OF FEATHERS. A gift of the KING OF THE SANDWICH ISLANDS. *Charles H. Joy.*

GERMAN EMBROIDERY. Gift of Miss S. B. Snow.

ITALIAN EMBROIDERY, a number of rich pieces, some of early date. Lent by *Miss Sarah M. Spooner* and *Mrs. H. Hunnewell.*

CASE 14.

A number of BROCADE DRESSES, VESTS, SHOES, etc., worn in the last century.

LACES.

CASE 15.

POINT DE VENISE, ROSALINA AND POINT D'ALENÇON. *Mrs. R. C. Greenleaf, Jr.*

OLD FLEMISH PILLOW LACE. *Mrs. Gibbs.*

POINT DE VENISE. *Miss Howes.*

CASHMERE SCARF. *Miss Newell.*

CASE 16.

A RICH COLLECTION OF FIFTEEN PIECES, lent by *Mrs. Gardner Brewer.*

CASE 17.

Three pieces of SPANISH LACE, eight EARLY ITALIAN, and a SHAWL from CASHMERE. *Miss Griggs.*

CASES 18, 19, 20, 21, and 22.

A RICH AND VALUABLE COLLECTION OF SIXTY-SEVEN PIECES, mostly of 16th, 17th, and 18th centuries. Gift of Mrs. Geo. W. Wales.

CASE 23.

A COLLECTION OF LACES AND DRAWN WORK. Gift of J. W. Paige.

CASE 24.

ITALIAN TEXTILES AND EMBROIDERIES, CHURCH VESTMENTS AND ALTAR HANGINGS, the gift of Mrs. Geo. W. Wales.

CASE 25.

CHINESE, mostly lent from the Estate of *Alfred Greenough, by Charles H. Parker, Executor.*

CASE 26.

CASHMERE, mostly lent from the Estate of *Alfred Greenough, by Charles H. Parker, Executor.*

CASE 27.

PERSIAN EMBROIDERY. *A. Greenough Estate.*

PINA SCARF. Gift of *Mrs. John L. Gardner.*

ALEPPO SCARF. *Athenæum.*

VENETIAN EMBROIDERY. *Mrs. Cleveland.*

CASE 28.

PERUVIAN MUMMY-CLOTHS. A number of shirts, scarfs, blankets, etc., woven with various designs of grotesque faces, figures of men, and birds; a few are painted; also, some fantastical dolls. Gift of E. W. Hooper.

CASES 29, 30, 31, and 32.

JAPANESE SWORDS. Lent by *Dr. C. G. Weld.*
A special catalogue of these is issued.

WOOD CARVING.

THE EIGHT PANELS OF OAK, GILDED, 12 ft. x 2 ft. 8 in., were taken from the Hôtel Montmorency, and subsequently built into the Deacon House. They date from the time of, and were probably executed by Jean Soujon. Purchased in part by the Museum, part by the Athenæum.

In Centre:

JAPANESE SHRINE, with image of Buddha. Gift of Dr. Henry J. Bigelow.

JAPANESE SHRINE. Lent by *Chas. A. Longfellow.*

Carved Wood BUFFET, Venetian, Style of the Seventeenth Century. *Edward Robinson.*

WEST ROOM.

POTTERY AND PORCELAIN.

THE interest in fictile wares has always existed, and it always must exist. From time to time it reaches a sort of high tide when all the world consents to look and to know something about it. Within the last ten years this interest has been great, and it is likely to continue.

The fact that pottery and porcelain belong to the daily business of life, and that they are indispensable to the great event of that life, — a man's dinner, — make them indeed objects in which all may take a living interest.

Among the very first works which the hand of man has formed are pots and dishes; and one of the first machines was the potter's wheel, which is in use to-day as it was in the days of the pyramid builders. One other reason why pottery is among the most interesting of the works of man is, that it most easily receives the impression which the taste, the skill, the art of the workman can give it.

We thus get in the pot not only the useful thing, but whatever of form, of decoration, of beauty, of art, the soul of the workman may strive to express. The study of pottery, therefore, is, in some degree, the study of a part of man's soul. From the very outset, even as far back as the "Stone age," there were attempts at beauty of form and fitness of decoration. We find this expression of the artistic feeling in its pottery among all nations, from the Egyptians, through the Assyrians, the Greeks, the Moors, the Italians, the Germans; everywhere, and in all nations.

The Incas of Peru and the Toltecs of Mexico had their peculiarities of form and of decoration, though it must be observed that these earliest forms have a close likeness to the earliest attempts of all other peoples.

But when we get to a higher style of expression, we find the peculiarities most marked; and in such nations as the Chinese and the Japanese they reach art of the highest quality, and most especially in COLOR and decoration. There seems to have been, and to be, in the Asiatic races, this genius for color quite marvellous and quite superior to anything the white races have done. This is seen not only in its porcelains, but as well in its carpets, its shawls, its stuffs.

The loan collections in the Museum show excellent and varied examples of this.

It may be observed that the Chinese and Japanese artists did not sit down to *copy* a flower, or a tree, or person. There is a certain something which we choose to call the *ideal* which they caught. May it not be called the *soul* of the object rather than its body? And yet their work is not slovenly and careless, but is marked above all others by thoroughness and care

The Greek artist appears again to have found his highest expression in FORM; so that in the Greek vase we look for and find what we feel to be grace, beauty, and use in perfect combination. The collection in the Museum presents good illustrations of this; while the paintings upon them do not always reach a high standard of art. Nor must we claim that every Greek amphora or kylix is perfection even in form. It is not so. Nor is every picture of Raphael perfect; nor every play of Shakespeare divine. Only, among the multitude of Greek vases, etc., which the tombs have preserved for us, are to be found examples of form which have not been and cannot be surpassed.

The visitor should notice the collection of Etruscan vases in the Museum; and should observe that they are quite different from the Greek, which for so long a time have been miscalled Etruscan. This collection of Etruscan fictile work is most rare and valuable, as illustrating the art of pottery.

We find, again, among the Arabs and Moors, and especially those of Spain, another expression of art in pottery, which is beautiful and peculiar to them. Their decorations

did not include the human figure, but were geometrical and whimsical, sometimes including plant forms and animals in great variety, — what have come to be termed Arabesques. Some excellent examples are in the collection. But the coloring of those made in Spain bore a shimmer, called a *lustre*, which is peculiar, and seems to have been original. It was produced by the use of mineral salts or oxides.

This Moorish ware was the parent of the Italian *Maiolica*, of which some good and very valuable examples have been presented to the Museum. When these Maiolica wares were first made in Italy (about A. D. 1500), they all had this lustre, and it was greatly enhanced in beauty above the work of the Moors by Mastro Giorgio at Gubbio, fine examples of whose work sell for enormous prices; but most of what is now called Maiolica does not bear the lustre, as the examples in the Museum make apparent. Both the Moorish and the Maiolica wares will repay attention, as they were the precursors of the porcelains and Faiences which afterward reached such great perfection in Europe.

Of European porcelains, the Dresden or Meissen and that of Sèvres reached the greatest perfectness, and have commanded most attention and most money. Examples of these can be studied at the Museum. But following the discovery of the true Kaolinic or China clay in Europe, Böttcher, about 1710, succeeded in making true porcelain in Saxony. During that century, porcelain manufactories were started in nearly all the countries of Europe, in which porcelain of greater or less perfectness was made. The study and collection of these has now become important, enlisting much mind and much money. These collections are of great value, and it is not uncommon that as much as $10,000 is paid for a single vase or dish. Growing out of all this art and this interest comes the porcelain and pottery used in daily life. In these, within this half-century, have been great improvements, and to this every household bears its testimony. For thus helping to beautify and perfect our household life we may willingly thank the lovers and collectors of pottery and porcelain, and we may and do look to collections in Museums of Art, also, to help on the good work.

C. W. E.

The visitor will find antique Egyptian, Cyprian, Cretan, Etruscan Grecian, and Græco-Italian pottery on the first floor in the "Egyptian" and "Greek Vase" rooms. In the "West" room are, in Case A, specimens of Maiolica and Robbia ware; French, English, Delft, and Scandinavian pottery; in Case B, Compartments 1 to 10, porcelains, European and Oriental; Case C, Chinese porcelains; in Case D, specimens of Spanish, Moorish, Kabyle, and modern Egyptian work; in Case E, Persian and Rhodian ware and modern Bombay pottery, Case F, Japanese pottery; Case G, American pottery, Chelsea, Mass.; Case H, American pottery, Cincinnati, etc.; Case I, pottery of the American Mound Builders; Case J, Peruvian and Mexican pottery, and from Central America.

M. F. A.

CASE A. 1.

MAIOLICA AND ROBBIA WARE.

In what is called Hispano-Moorish ware, we find the original source of this beautiful art-manufacture. Moorish potters were established in the island of Majorca (in the Tuscan dialect Maiolica) at a very early period, and fabricated earthenware plates distinguished for the beauty of their metallic oxide glaze. They adorned them with Arabic patterns and fantastic animals. The oldest establishment of this sort of pottery was at Malaga, where it was introduced by the Arabs or the Moors, who perhaps derived the secret of making it from Persia. The Pisans, who conquered the Balearic Islands in the twelfth century, are said to have brought the manufacture of Maiolica to Italy from Majorca. In the fifteenth century it was chiefly made at Faenza, under the names of pietra or terra di Faenza, whence the French derived the name of "faïence," which they applied to it. Unlike porcelain, it is made of common clay, and being only vitrified upon the surface retains a certain degree of porosity. That which was covered with a plumbiferous glaze, silicate of lead, was called "Mezza Maiolica." Thanks to the patronage of the Dukes of Urbino, the Maiolica made at Urbino, Castel Durante, Pesaro, and Gubbio attained a high degree of perfection during the first half of the sixteenth century, after which it began to decline under the growing taste for porcelain. The names of such distinguished artists as Giorgio Andreoli of Pavia, sculptor and potter established at Gubbio in 1498, whose plates are distinguished for their beautiful,

iridescent glaze; of Francesco Xanto da Rovigo, of whose artistic skill the plate No. 7 (signed and dated 1532) is an example ; and those of Guido and Orazio Fontana, who worked for Guidobaldo, Duke of Urbino (1540–1560), are connected with the great manufactories above mentioned. The largest platter, No. 6 (subject, the Triumph of Bacchus), and the two richly adorned and painted bottles (gourds), Nos. 8 and 9, are probably the work of Orazio Fontana.

The erroneous idea that Raphael made designs expressly for the Maiolica of Urbino and Castel Durante (whence the name Raphael ware, often given to it) may have arisen from the fact that some of the designs were taken from his works, or, as has been conjectured, from the substitution of his name for that of Raffaelino del Colle, a painter who worked for Guidobaldo I. della Rovere.

There is little doubt that the great reverence felt for the name of Raphael has contributed to the preservation of many of these fragile treasures, which were greatly valued by the principal families of Urbino and the Romagna.

The Duke Alfonso d'Este, who was himself an amateur potter, contributed not a little to the general use of Maiolica for domestic purposes by substituting it upon his own table for the plate which he was obliged to pawn to meet the expenses of the war which he and the Venetians waged with Pope Julius after the League of Cambray, in 1510. The Ferrarese factories were, for the most part, inactive from this time until 1522, when they again flourished, for we know that the celebrated painters, Giovanni and Battista Dossi, made designs for them in 1524. Duke Alfonso then wrote to Titian to procure for him a number of pieces of Maiolica from Murano. Among them were many Spezieria jars used to hold drugs. Of such jars we have specimens in Nos. 14 and 15, probably of Florentine manufacture.

No. 2 is an excellent example of the plates called "amatorii," or marriage plates. Upon these plates lovers caused the portraits of their betrothed to be painted, with such inscriptions as "Camilla bella," "Lucia diva," etc., etc., and sent them as presents, laden with fruits, sweetmeats, or confectionery.

We now come to the works of a celebrated artist who combined sculpture and painting with the Keramic art, and originated a new and beautiful branch of decorative art. This was Lucca della Robbia, one of the most eminent of the many great Florentine artists of the fifteenth century. After long practising as a sculptor, he devoted himself to the discovery of a hard enamel which would give terra-cotta the durability of marble, and after repeated failures at length attained the desired result about the year 1443. With the true feeling of an artist, Lucca long used a pure white enamel upon the figures which he modelled, and preserved their sculptural feeling by keeping color in his backgrounds and accessories. Thinking, however, that his works might, if more highly colored, be used as substitutes for fresco painting, he afterwards added other hues than pure blue and green to his palette, and began to color the flesh parts and draperies of his figures. His nephew, Andrea, carried this still further, and under his hands and those of his four sons the distinctive character of pure Robbia ware was gradually lost, until it became an enamelled picture not much above the level of wax-work. The difference between the art in its purity and its decline may be judged of by the "Madonna and Child" attributed to Lucca, and the "Madonna adoring the Infant Jesus," by Andrea or one of his sons. The first is a pure and charming work, which, though by no means one of his best, will give the visitor some idea of the great talent of the artist and the plastic propriety of his work. The second will show him how, by overstepping the bounds which should separate painting from sculpture, a hybrid species of art was produced which had the merits of neither.

A. 1.

MAIOLICA.

1. MAIOLICA PLATE. Subject, a woman, with a drawn sword, about to slay a sleeping man. In the sky a deity in a chariot drawn by griffins. No mark. Attributed to Francisco Xanto. Lawrence Collection.
2. MAIOLICA MARRIAGE PLATE, with portrait and inscription. Iridescent glaze. No mark. Lawrence Collection.

3. Ditto. Coat of arms. A crouching sphinx in the centre, supporting a shield with her paw. Rich border Iridescent glaze. Lawrence Collection.

4. HISPANO-MOORISH WARE. Iridescent glaze. Lawrence Collection.

5. MAIOLICA BOWL. Yellow ground, and lines, with green ornaments. Lawrence Collection.

6. MAIOLICA PLATE. The triumph of Bacchus.

Attributed to Orazia Fontana, painter to Guidobaldo, Duke of Urbino. (1540–1560.) Lawrence Collection.

7. MAIOLICA PLATE. Pyramus and Thisbe. Signed, F. X. AR., and dated 1532. Francisco Xanto Avelli de Rovigo. Made at Urbino. Lawrence Collection.

Two lustre dishes by this artist brought £144 at the recent sale of works of art belonging to Prince Napoleon at Paris.

8, 9. MAIOLICA BOTTLES (GOURDS), with richly ornamented handles and stoppers. Orazio Fontana (1540).

A woodcut of one of these bottles is given in Burty's "Chef d'Œuvre des Arts Industriels," p. 84. £125 was paid for a Maiolica bowl by this artist at Prince Napoleon's sale. Lawrence Collection.

10. DISH, imitation(?). Bernard Palissy; born 1510, died 1580

14, 15, 16. SPEZIERIA JARS, for drugs, dated 1620.
Geo. W. Wales.

18, 19. CASTELLI PLATES. *Geo. W. Wales.*

20. PLATE, RUBY LUSTRE. By MAESTRO GIORGIO, 1519-1541. Signed on back. *Geo. W. Wales.*

21 to 27. MAIOLICA JARS, SALTS, etc. *Geo. W. Wales.*

29. HISPANO-MORESQUE PLATE. *Geo. W. Wales.*

SIX CASTELLI CUPS. Painted by Grue, 1749.
Geo. W. Wales.

And several pieces lent by *A. B. French*, *Mrs. Wm. M. Hunt*, *Miss Helen Griggs*, and *Miss S. M. Spooner.*

Above case, TWO VASES, snake handles, 18 in.
Mrs. Wm. M. Hunt.

ROBBIA WARE. (*Above and by the Side of Case A.*)

30. MADONNA AND CHILD. Luca della Robbia. From the Campana collection. Presented by C. C. Perkins.

31. The Virgin adoring the Infant Jesus. Andrea della Robbia. From the Campana collection. Presented by C. C. Perkins.

32. Adoring Madonna. Modern imitation. Presented by the Rev. Mr. Washburn.

A. 2.

Angel, by Maestro Giorgio. *Mrs. R. Baker.*

Modern Italian Pottery. By Tomaso Castellani, Rome. Cantagalli, Florence. Scagnamiglio, Naples, etc. Also by Giustiniani, Naples. Turelli, etc. Lent by *Miss Griggs.*

A. 3.

Modern French Pottery. Limoges, Nancy, Barbotine, Modern Palissy. Lent by *Jones, McDuffee & Stratton.*

Swiss, German, Hungarian. *Miss H. Griggs.*

Cup and Saucer, by Böttcher, 1707. Gift of the Royal Porcelain Manufactory of Saxony. Meissen.

English Pottery, nine pieces Doulton ware. Three the gift of Sir Philip Cunliffe Owen, Director of the South Kensington Museum.

Large Vase, decorated by Solon. *Mrs. H. P. Kidder.*

The exquisitely delicate plate, "Pâte sur pâte," designed and decorated by Solon, at the Minton Works, Stoke-upon-Trent, was one of a half-dozen exhibited at Vienna. The others were bought for European museums. This was presented by G. W. Wales.

Fullam and other Wares.

Delft, thirteen pieces. Blue and polychrome. *Geo. W Wales.*

Old English Silver Ware. *Mrs. Henry Frost.*

Copenhagen. *Mrs. A. Gray* and *A. B. French.*

On a pedestal opposite is a large Vase, with incised figures, by Miss Barlow. Gift of the manufacturer Jas. D. Doulton.

A. 4.

MARIEBURG, RÖSTRAND, AND OLD ROUEN. *G. W. Wales.*

CASE AA.

TERRA-COTTA.

BUST OF THE DUCHESSE DE BERRI. By PAJOU, "REGIS SCULPTOR," 1775. Presented by Geo. W. Wales.

ST. JOHN, a half length, 16th century. *C. C. Perkins.*

CLAUDE MICHEL CLODION, born at Nancy, 1738; d. 1814. Statuette of a nymph bearing a young fawn. Gift of Nathan Appleton.

F. X. DENGLER. Tall vase. Two boys swinging from a bough. Gift of A. C. Wheelwright.

MISS L. B. COMINS. Jar decorated by herself with poppies.

GEO. W. FENETY. Jar decorated with morning glories.

PRESSED BRICKS. English or Dutch, date 1611.

MOORISH AND SPANISH TILES. Gift of E. W. Hooper, and lent by *Miss Helen Griggs.*

HEAD, NEAPOLITAN. Gift of Miss Griggs.

CASE B.

PORCELAIN.

Porcelain was made in Europe as early as the year 1581, under the patronage of Francis I., Duke of Tuscany. The manufactory had but a brief existence of about ten years The next known attempt was made at St. Cloud, in the year 1695, by the Chicanneau family, where soft paste porcelain was made. In the year 1710 Böttcher had the honor to be the first to discover the art of making hard porcelain in Europe. Böttcher, born in Schleitz, in Prussia, received his education as an apothecary in Berlin, and in the year 1710, suspected of being an alchemist, fled to Saxony. Augustus II. hearing of him in Dresden, and supposing that he possessed the secret of making gold, took him under his patronage. It was while searching for the "philosopher's stone" that, in making a crucible in 1705, he discovered the nature of the clay to be

Kaoline.* From that time he continued his experiments until hard porcelain was made.

The manufacture in Vienna was begun under one Stölzel, who fled from Meissen, in 1720. The Höchst pottery, in Mayence, began to make porcelain, under the direction of a workman from Vienna, named Ringler, in 1740. In Fürstenberg, the porcelain manufactory was established in 1750, by Bengraf, who came from Höchst. The establishment in Berlin was first attempted in 1751, but obtained little success until 1761, under Gottskowski.

The Frankenthal manufactory was established in 1755, by Paul Hannüg, who had been forced to leave Sèvres, and was assisted by Ringler, who, finding his secret had been stolen from him in Höchst, quitted that place and offered his services to Hannüg.

The Ludwigsburg factory was established in 1758, by Ringler, under the patronage of the Duke of Wurtemberg. In the same year the first manufactory in Thuringia was commenced.

In Russia, two manufactories were begun about the year 1756. In Holland, porcelain manufactories were established at Weesp, in 1764; at the Hague, in 1778; and at Amstel, 1782.

The Copenhagen works were begun in 1760. In Sweden they began to make porcelain, in the old manufactory of pottery, in Rörstrand, in 1735, and at Marieberg, in 1759.

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* KAOLINE, the Chinese name for porcelain earth, is composed of silica, alumina, and water (hydrous silicate of alumina). It is produced by the disintegration of the crystalline mineral, felspar, through the action of the atmosphere on granite and other rocks that contain it.

Feldspar, the *Petuntze* of the Chinese, consists of silica, alumina, and potash or soda, or both, and in the disintegration referred to it loses all the potash and soda and part of the silica, leaving only the remaining silica and the whole of the alumina, with which a small amount of water becomes combined. The kaoline resulting has an average composition as follows: —

Silica	47 per cent.
Alumina	40 "
Water	13 "

A block of pure kaoline from South Carolina can be seen in Case B. 10.

Porcelain was made in France, after the first attempt at St. Cloud, in Vincennes, in 1740–1745. The works were removed to Sèvres in 1756. The Chantilly works were commenced in 1735; Sceaux, 1751; Strasbourg, 1752; Niderviller, 1765; Marseilles, 1766; Lille, 1785; Belleville, 1790.

In Italy, after the manufacture under the Medici ceased there was no porcelain made until 1726, when one Francesco Vezzi established a manufactory in Venice, and was followed in 1735 by the Marquis Ginori, at Doccia, near Florence. In 1736, at Naples, the Capo di Monti manufactory was begun, under the patronage of Charles III.

In Spain, the only manufactory was that of Buen Retiro, near Madrid, established by Charles III. with workmen brought from Naples

In England, the first porcelain works were erected at Bow, about 1740; the Chelsea, in 1745; Derby, 1750; Worcester, 1741; Caughley and Lowestoft, 1756; Plymouth, 1760; Bristol, 1772.

Josiah Wedgwood began his pottery works in 1752, but never made porcelain.

The collection here exhibited, though not large, is rich, especially in specimens of Chinese art. Especially noticeable are, in

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B. 1.

THE PORTLAND VASE. Copied in Jasper ware. Gift of the makers, Josiah Wedgwood & Sons.

WEDGWOOD, one piece lent by *Miss Parkman.* Six pieces, gift of Miss C. L. W. French. Other specimens of Jasper ware by Wedgwood, Turner, Mayer, and Adams. *G. W. Wales.*

BRISTOL, CHELSEA, SALOPIAN, WORCESTER, CROWN DERBY. *Geo. W. Wales.*

CROWN DERBY, several pieces. Lent by *Mrs. Jackson and others.*

COPENHAGEN, THE HAGUE, ST. PETERSBURG, FÜRSTENBURGH, AND NYMPHENBURGH.

Three pieces of AGATE ware produced by mixing clays of various colors, in imitation of marble or agate, by Thos. Whieldon, once a partner of Wedgwood. *Mrs. R. C. Greenleaf, Jr.*

B. 2.

SÈVRES PLATES. Plaques, Cups, etc. *Miss S. M. Spooner.*

SÈVRES AIGUIÈRE. *G. W. Wales.*

SÈVRES CUP AND SAUCER. Given by Miss H. Stevenson.

TWO CORNUCOPIÆ (French, time of the Empire). *Miss M. G. Loring.*

CHANTILLY, RUE DE BONDY, ETC. *Geo. W. Wales.*

CAPO DI MONTE, BUEN RETIRO. *G. W. Wales, Miss S. M. Spooner.*

A COPY, by Minton, of a HENRI DEUX salt-cellar. The original is now in the S. Kensington Museum. Presented by G. W. Wales.

B. 3.

DRESDEN GROUP, Adam and Eve. Gift of Sypher & Co.

DRESDEN. *G. W. Wales, Miss S. M. Spooner.*

DRESDEN CUP AND SAUCER, flowers in high relief. *Mrs. R. C. Greenleaf, Jr.*

BERLIN AND VIENNA. *Miss S. M. Spooner, G. W. Wales.*

B. 4.

HAWTHORN JAR of remarkably fine color. *G. W. Wales.*

BLUE NANKIN WARE, lent mostly by *Geo. W. Wales.*

PLATE, of deep blue, representing a hunting scene, dates from Ching-Wha, 1465-1468.

B. 5.

PALE BLUE VASE, centre of middle shelf. This exquisite color is blown through a tube covered with fine gauze. The bubbles of color burst on striking. Presented by Geo. B. Dorr.

Two jars, OLD MING. *Boston Athenæum.*

Mottled blue Jar, red Dragon on lip. This fine specimen was given by Mr. Geo. B. Dorr.

Two Vases, with Flowers in high-relief.

Altar Cup, white, very old and rare. *G. W. Wales.*

Green Dragon Bowls. *G. W. Wales.*

Jar, curiously mottled. Gift of D. O. Clarke.

Other pieces by *Mrs. Swett*, *Mrs. H. P. Sturgis*, and *G. W. Wales.*

B. 6, 7, 8 and 9.

The Rogers Collection of Chinese Porcelains. 103 pieces lent by Dr. G. O. Rogers, formerly of Hong Kong.

These are catalogued.

In the flat compartments in front are —

B. 10.

Several fine pieces Japanese Porcelain, especially Cup and Saucer decorated with the tea-flower. *G. W. Wales.*

B. 11.

Cup and Cover, white, imperial dragon in red. The surface is especially noticeable. From the emperor's summer palace. Lent by *G. W. Wales.*

Rose crackle Cup and Cover. *G. W. Wales.*

B. 12.

Snuff Bottles. Thirty-one. Lent by *Mrs. Geo. W. Wales*

Above Case B.

Four blocks from the Pagoda of Nankin known as the Porcelain Tower. Tradition ascribes a fabulous age to the original tower; it was rebuilt for the second time in the fifteenth century, and was destroyed in the Taeping rebellion. A Brick, plain white glaze gift of D. O. Clarke. Two Capitals, lent by *A. B. French.* White Elephant in high relief presented by M. Brimmer.

A LARGE VASE, grotesquely mottled in blue and green Presented by Mrs. S. D. Warren.

PAIR VASES. White and red, with medallions in gold outline. Presented.

THE PLATES on the wall above were lent mostly by *Mr. Wales.*

CASE C.

CHINESE PORCELAINS. Seventy-two pieces. Lent by *Geo. W. Wales.*

Especially worthy of notice are, among others, —

CÉLADON FLEURÉ (in centre).

VASE, form of water-bottle, very dark and rich, SANG-DE-BŒUF color.

WHITE OVIFORM JAR, incised.

FIVE-FINGERED ROSADON VASE.

PITCHER, dark peacock-blue.

POT YELLOW.

Tall vase, ring handles, ground TEA-LEAF glaze, seal mark.

BOWL, grains of rice, white ground, blue border (centre of side)

POT, lavender fleuré.

WATER-BOTTLE, robin's-egg glaze.

VASE, jet black color, on the neck lizards in relief.

BOTTLE, red bats.

VASE, bottle shape, gold metallic glaze, rich blue decoration, metal mountings top and bottom.

PILGRIM BOTTLE, pale apple-green, Kien Lung mark (above case).

CASE D.

MOORISH POTTERY. Purchased at the Exhibition at Philadelphia.

KABYLE POTTERY. Painted by the women of the tribes inhabiting the mountains of Algeria. Six pieces. Given by Miss A. N. Towne.

SPANISH POTTERY. From Malaga. Fifteen pieces. Lent by *Miss S. Loring.*

TANGIERS, MOORISH, SPANISH (from Triana). Lent by *Miss Helen Griggs.*

Fourteen pieces of EGYPTIAN POTTERY, presented by Emil Brugsch, Commissioner of Egypt to the Centennial Exhibition, at Philadelphia.

COREAN, CHINESE, and other pottery.

On Wall opposite Case D.

PERSIAN TILES. Some purchased; others lent by the *Estate of Alfred Greenough.*

CASE E.

BOMBAY POTTERY, fourteen pieces, reproduction of ancient Scinde work. Gift of Geo. W. Wales.

PERSIAN AND RHODIAN WARE. Mostly the gift of Geo. W. Wales.

Above case, two fine PERSIAN BOWLS.

SPANISH JAR, presented by G. W. Wales.

TWO JARS from KOREA.

CASE F.

JAPANESE POTTERY, of various styles. Lent by *Dr. W. Sturgis Bigelow.*

CASE G.

AMERICAN POTTERY, from J. & J. G. Low's Art Tile works, Chelsea, Mass. A variety of glazed tiles and other wares. Head of Bryant and other pieces, in biscuit. Also on wall adjoining.

JARS, VASES, etc., in various glazes, from the factory of James Robertson & Sons, Chelsea, Mass., four from the hands of G. W. Fenety. Gift of the makers.

PLATES decorated by Miss Alice H. Cunningham. MUG AND JAR by Miss A. Lee.

CASE H.

AMERICAN POTTERY, twelve pieces from the Rookwood Pottery, Cincinnati. Gift of Mrs. M. Longworth Nichols.

One gift of Miss M. Louise McLaughlin.

On Wall.

HISPANO MOORISH TILES. Gift of J. W. Paige.

CASE I.

POTTERY OF THE MOUND-BUILDERS. An interesting collection of ancient American pottery, presented by Mrs. Gardner Brewer and Miss Brewer.

Nos. 1 to 18. Water Jars, flask-shaped, some of very graceful forms.

Nos. 25 to 47. Pots and Dishes, with and without handles. No. 31 is curious, the handle being in shape of a bird's head turned in towards the dish.

Nos. 35 and 36 give the outline of a fish; the head and tail are the handles; on one side the long dorsal fin, on the other four pectoral and ventral fins.

Nos. 48 to 56. Water Jars with human or animal heads.

They are of dark clay, often mixed with finely powdered shells. These were excavated at Diehlstaat, Missouri, by Dr. Geo. J. Engelmann, from a series of mounds on a peninsula which could have been cut off for defence, fortified by wall and ditch.

The date of the mound-builders has not been determined, and no resemblance can be traced in their skulls to those of modern tribes of Indians. Prof. F. W. Putnam, in the eighth annual report of the Peabody Museum, Cambridge, p. 45, quotes Prof. G. C. Swallow in reference to some similar mounds as follows:—

"The six feet of stratified sands and clays formed around the mounds since they were deserted, the mastodon's tooth found in these strata, and other facts indicate great age. These six feet of thin strata were formed after the mounds and before the three feet of soil resting alike on the mounds and on these strata."

Also nine specimens of similar pottery dug up near Cairo, Illinois. Lent by *Geo. W. Wales.*

Above the Case.

POTTERY OF THE ZUÑIS.

CASE J.

PERUVIAN POTTERY. Jars in animal and vegetable forms, with human faces, etc.

MEXICAN POTTERY. A number of masks, faces, little figures, children's necklaces, jars, etc.

CENTRAL AMERICAN POTTERY. Found at Sonsonate, Republic of San Salvador, Central America. Lent by *Samuel H. Savage.*

CASE JJ.

CHIRIQUI POTTERY. Fifty pieces. Gift of J. B. Stearns.

CASE K.

JAPANESE ART.

IN THE FIRST COMPARTMENT. — PORCELAINS AND EARTHENWARE, mostly modern. Chiefly noticeable are, OLD SATSUMA VASE, dragon in red and gold; the lip bends over, forming a fringe.

LARGE VASE. *Miss L. A. Brooks.*

KIOYAKI VASE, eagle and pine. *G. W. Wales.*

LACQUER ON PORCELAIN. *Mrs. Greenleaf.*

A curious VASE, BLUE AND WHITE, in shape of an expanded flower. HANGING VASE for flowers, resembling a mediæval drinking-horn. Several fine specimens of EGG-SHELL PORCELAIN, presented by E. Cunningham. TWO SATSUMA CUPS, bought of the maker, Kumasuke Seshima, Kagoshima.

ARITA VASE. Gift of Miss French.

K. 2.

A number of MASKS. Lent by *Dr. Chas. G. Weld.*

K. 3 and 4.

LACQUER BOXES. Lent by *Edward Cunningham, Miss L. A. Brooks, S. K. Bayley.*

LARGE BRONZE POT, very richly inlaid with gold and silver, decorated with birds and fantastic ornaments; handles of bamboo stem and leaves; was purchased at Philadelphia, and presented to the Museum.

LARGE KAGA BOWL. Lent by *A. D. Weld French.*
TWO PIECES OF EMBROIDERY. *Mrs. Chas. B. Porter.*
TWO PIECES OF EMBROIDERY. *Dr. W. S. Bigelow.*
One from *S. K. Bayley.*
THREE PIECES OF DINNER SERVICE IN LACQUER, from the Heard Collection.

K. 5.

FIFTY-SEVEN TEAPOTS, mostly bronze. *John H. Sturgis.*
LACQUERS, BRONZES, etc. Bequest of Thos. G. Appleton.

K. 6.

Case of PATTERNS of BRONZE manufacture. The variety of tone and texture, of inlaid, raised, and engraved work, and the imitation of the antique are very interesting.

BRONZES, mostly modern. FIVE TEAPOTS, of excellent design. VASE, decorated with grasses on which the dew-drops glisten. HANGING FLOWER VASE, half-moon shape, inlaid with silver. TRAY, inlaid silver, and TRAY of lotus-leaf shape. HELMET, sun, moon, dragon, etc., inlaid in gold and silver; several heavy dints show that it has seen service.

Above the case : —

PAINTED SCREEN, rich gold decoration. Seventeenth (?) century. Gift of Oliver W. Peabody.
LACQUER SCREEN. Lent by *Mrs. Tyson.*
PAIR JARS. The fiery dragon in high relief in gold; figures of Yamato Taki No Mikoto, prince-warrior of old Japan, and his wife, Tachibana Hime. Ground richly shaded with gold. On cover the conventional Chinese lion, Kara Shishi. Old and highly valuable. *G. W. Wales.*
PAIR JARS. Arita, decorated by Knaido. Gift of Miss C. L. W. French.
CABINET, inlaid wood. *Mrs. W. B. Swett.*
CABINET, inlaid with mother-of-pearl on doors, the inside richly inlaid with woods in various patterns. Presented by F. Amory and G. A. Goddard.

CASE M.

JAPANESE LACQUER.

A collection of exceptionally fine LACQUERS, medicine boxes, etc., and some silver work.

Lent by *Dr. W. Sturgis Bigelow.*

SILVER.

CASE N.

URN, ENGLISH, 1786–7.

Bequest of Mrs. Margaret Allen Elton.

SILVER WARE, a number of pieces chiefly of Norway and Sweden, also English and American.

Lent by *Mrs. Geo. W. Hammond.*

TWO PIECES OF SILVER from Stockholm.

Lent by *Mrs. W. S. Appleton.*

RUSSIAN basket, salts, spoons, and DUTCH spoons. *Miss S. M. Spooner.*

CASE O.

INROS (medicine boxes), one hundred and nineteen, mostly of LACQUER. The grace and delicacy of Japanese work is here shown in its perfection.

Lent by *Dr. W. Sturgis Bigelow.*

LACQUER BOX, inlaid with pearl, ivory, jade, talc, etc. *Dr. W. Sturgis Bigelow.*

SWORDS and other METAL work. A number of Japanese swords are also shown in Case F, Room for Arms and Armor.

CHINESE ART.

CASE Q.

A Collection of JADES, unrivalled in extent and value. PORCELAINS, IVORIES, CRYSTALS, CLOISONNÉ, and BRONZES. Lent by *Fred. L. Ames.*

JADE (lapis nephriticus) is one of the hardest substances known, and the larger pieces here shown are the work of perhaps thirty years of labor. Owing to the rarity of the

stone and the cost of cutting, such pieces are found in China only in the temples or as heirlooms in the great Mandarin families.

The CLOISONNÉ BRAZIER was taken from the Emperor's bedside at the sacking of the Summer Palace, with the coals yet living.

The square panels of CLOISONNÉ are among the earliest examples known.

Attention is called to the delicacy and beauty of the SILVER INLAYING of the bronzes.

On wall:—

PAIR OF STONE BRACKETS from a Chinese temple. *J. F. Hunt.*

CASE R.

CLOISONNÉ AND OTHER ENAMELS.

In Cloisonné the foundation for the enamel is generally copper, on which a thin thread of metal ("*cloison*," a partition) is soldered, giving an outline for the design. Within these walls the enamel is fused.

LIMOGES ENAMELS.

R. 1.

THREE SPECIMENS OF LIMOGES ENAMEL, purchased at Paris by the late Baron de Triqueti, loaned by the *Athenæum.*

1. Pitcher (Aiguière) made by Leonard de Limoges born 1532, died 1574).

2. A very beautiful hollow plaque made by Jean Courtois (fl. 1568). Subject, Goliath going forth to Battle. Enamels of this kind are called "su-paillon or clinquant," from the gold or silver leaf placed under certain parts of the draperies and accessories. The metal shining through the translucid enamel produces great brilliancy of effect.

3. A plaque by Nardon Penicaud (fl. 1550). Subject, The Descent from the Cross.

Also, CÆSAR AND VESPASIAN, Limoges enamels. Sumner bequest.

BOWL, ENAMELLED. Modern French. *Athenæum.*

Plaque, St. Peter, signed I. LANDIN, 1693. *Mrs. R. Baker.*

CHINESE AND JAPANESE ENAMELS.

R. 2, 3.

LARGE JAR. Lent by *Mrs. Wadsworth*, as also a box and two candlesticks.

Five ROOKS on a plant growing from the sea. *Geo. W. Wales.*

Pieces by the *Athenæum. Dr. Geo. O. Rogers, F. W. Loring.* and *Thos. R. Wheelock.*

PAIR OF JAPANESE VASES. Cloisonné on porcelain. *Edward Silsby.*

Also four pieces CHINESE and two of DRESDEN ENAMEL ON COPPER. Lent by *Miss Fisher.*

Above the case, or on pedestal, two large CLOISONNÉ GARDEN LAMPS.

CASE S.

S. 1.

JAPANESE BRONZES.

GREAT VARIETY OF BRONZES, some especially noticeable for fine shape. *Miss L. A. Brooks, S. K. Bayley*, and others.

BRONZE STATUETTE of a river god. Bequest of Mrs. Sever.

ANTIQUE WATER JAR. Fine color. *Geo. A. Goddard.*

S. 2.

VASE OF IRON INLAID WITH GOLD AND SILVER. Spanish, a fine specimen of modern damaskeening, by Zuloaga. Purchased at the Exhibition.

BOWL, PLATE, AND LADLE. Russian, niello work, purchased at Philadelphia in 1876.

FRONT OF A BRONZE CASKET. On either side of the central medallion, which contains a head, is a Centaur bearing a woman on his back. Italian. Fifteenth century. Loaned by *C. C. Perkins.*

Bronze Plaque. Half-figure of a woman. Modern imitation of a fifteenth-century Italian work. Loaned by *C. C. Perkins.*

Forged Iron Work. Flowers from top of a grille, cinque cento work, Spanish; lock from Nuremberg; knocker and door-pull, German; twisted candlestick, French; a variety of keys. *J. W. Paige.*

Malachite Box. Gift of the City of St. Petersburg, with diploma of citizenship, to the late Assistant Secretary of the Navy, Gustavus V. Fox.

Powder Horn. Turkish, copper engraved *Athenæum.*

Four reproductions of Pompeiian bronzes. *Dr. W. S. Bigelow*

ELECTROTYPE REPRODUCTIONS.

From objects in the South Kensington Museum.

The Martelli Mirror. By Donatello. 15th century.

Jamnitzer Cup (silver).

German Beaker (gilt).

Cellini Tazza (gilt).

Bedford Tankard (gilt).

Tazza, Meleager, and Adonis (gilt).

Six Salt-Cellars (gilt).

Pyx (gilt).

Bas-Relief of the Entombment (bronze).

Venetian Salver.

Bas-Relief (silvered). By Jean Goujon. 16th century.

M. F. A.

S. 3.

ITALIAN BRONZES OF THE RENAISSANCE PERIOD.

Collected by Sig. Castellani. Athenæum.

21. Gilded Processional Cross, with figures and rich ornaments. 15th century.
22. Gilded Reliquary, of Venetian style, in shape of a bell. 15th century.
23. Salt-Cellar, of enamelled copper, white and blue with gold ornaments. Venetian. 15th century.

24. Small Bucket, of the same style and time, with white and green enamels.
25. Ditto, but larger.
26. Gilded Cross, with triangular base and translucent enamel on silver. Decorated with arabesques in "criblé" work. Italian. 16th century.
27. Gilded Chalice, with six transparent enamels and a silver cup. Italian. 15th century.
28. Gilded Reliquary, shaped like a temple, with four caryatides. Italian. End of 16th century.
29. Small Polygonal Temple, with six colonnettes and a cupola with pierced ornaments. A watch or compass case. 16th century.
30. Gilded Reliquary, with foot and little cupola of Venetian style. Inscription in enamel, with the name of St. Lawrence. Italian. 15th century.
31. Gilded Votive Crown, with silver pearls, niellated bands, adorned with gems and colored glass. Inscribed with the names of the donors. Italian. 16th century.
32. Gilded Watch Case, with very elegant pierced ornaments. 16th century.
33. Ditto, smaller.
34. Case to hold the Eucharist. On the cover a bas-relief representing the Last Supper. 15th century.
35. Gilded Cross, with three busts of saints and of Christ, adorned with elegant arabesques and embossed work. Italian. 15th century.
36. Gilded Reliquary, with rich leaf work. Venetian style. 15th century.
37. Chalice of Silver, gilt, covered with coral ornaments in relief. Italian. 17th century.
38. Goldsmith's Plaque. In the midst a Roman triumph, and about it a hunt. Italian. 16th century.
39. Ditto. Cupid asleep. Italian. 16th century.
40. A Pelican. 16th century.
41. Goldsmith's Plaque, with beautiful arabesques. 15th century.

42. Another, gilded. Madonna and Child, flanked by two angels. Italian. 16th century.
43. Another. Christ crucified. Grandiose and fine composition. Italian. 15th century.
44. GILDED VASE, with two handles and chiselled in relief. 17th century.
45. BUST OF THE SAVIOUR. The left hand rests upon a globe, the right gives the benediction. The beard and hair are gilded, as are also the fringe of the robe and the surface of the globe. Very fine. Italian work of the 16th century.
46. POLYGONAL RELIQUARY, gilded. Venetian style. Cover of rock crystal. The stand is adorned with fine sgraffite. Italian. 15th century.
47. A GILDED LOCK, with figures, trophies, and the arms of the Orsini in relief. Italian. 16th century.
48. COPPER VASE of a very beautiful form, covered with chiselled arabesques in relief. Italian. 16th century.
49. BUST OF THE "ECCE HOMO," gilded, in relief on a background of white and black jasper. The ebony frame is adorned with stone cameos, lapis lazuli, and applied work of gilt metal. Florentine work of the 17th century. From the Medicean workshops.
50. TABLE CLOCK, in the form of a little temple, with chiselled ornaments in relief. Italian. 17th century.

TWO BRASS-MOUNTED EWERS. French. *G. V. Fox.*
Relics from St. Augustine, Florida, 1721. *W. H. Keith.*
TWO ROMAN LAMPS. *Mrs. Attwood.*

S. 4.

INDIAN METAL-WORK.

BRASS AND COPPER WARE FROM CASHMERE, HYDERABAD, POONAH, MADRAS, etc. Collected by Lockwood de Forest. Gift of Miss Brewer.

S. 5.

ORIENTAL METAL-WORK.

INDIAN METAL-WORK, as in Case S. 4.
BENARES BRASS WARE.

PERSIAN BRASS WORK. Pair of vases and a pair of candlesticks, inlaid, presented to the Museum. Several pieces lent by *J. W. Paige.* Notable among them a tall CANDLESTICK and a BOWL, of perforated work.

PERSIAN VASE of perforated brass work.

LARGE PERSIAN PLAQUE of brass, engraved and inlaid with silver.

PERSIAN DRUM of brass.

COPPER WATER JAR, from Tunis; modern.

Near this case on a pedestal, —

BRONZE ELEPHANT supporting a column, a very fine old altar piece, intended for floral offerings. On the hexagonal base are the twelve signs of the zodiac. On the column, figures of sages, Buddhist saint seated on a lotus. On reverse, the stork, pine-tree, and Chinese sages crossing a bridge, emblematical of longevity, green old age, and the path through life. *Dr. W. S. Bigelow.*

BRONZE CYLINDER, flower vase, from a temple, inlaid with silver dragons and mythical birds fighting over the sea.

CASE T.

JAPANESE BRONZES, with some specimens of pottery.

BRONZE VASE, the body cut in wicker pattern, in high relief; a bird fighting with a snake.

SHRINE. Chiselled brass, of rare workmanship.

Lent by *Dr. Wm. Sturgis Bigelow.*

CASE U.

CASTS from GOLD AND SILVER WORK, mostly of 16th century. Moulds for goldsmith work. Goblet, marriage gift to Luther from the town of Wittemberg. Gift of Mrs. and Miss Brewer.

CASE V.

A number of casts of metal work chiefly in the Royal Museum of Munich; locks, hinges, cups, candlesticks, etc., of the 12th, 15th, and 16th centuries. Gift of Mrs. and Miss Brewer.

On the Wall, Southeast Corner. — Wrought-Iron Work. Torch or Banner-Bearer, from Siena. Bell-Pull, decorated with flower-work, from Nuremberg. Lent by *J. W. Paige.* As also are the Hinges from Nuremberg, the German chest with remarkable Lock, and the iron Spanish Money-Box.

Thirteen Locks and other pieces of wrought iron. Belgian and German. Gift of J. W. Paige.

A number of Handles, Bell-Pulls, Hinges, Escutcheons, Nail-Heads, etc. Belgian wrought-iron of 16th (?) century. Gift of Dr. Wm. S. Bigelow. Also lent by him, a wrought-iron Candelabrum from Antwerp.

Hinges, Locks, Keys, and a Money Box, wrought-iron of XVI. and XVII. centuries. From the Alfred Greenough estate. Gift of the Executor, Chas. Henry Parker.

Leading to Lawrence Room, —

A pair of Gates, wrought iron. Venetian. Gift of Denman W. Ross.

Above Case S, a highly decorative Iron Grille. Lent by *R. M. Hunt.*

Bronze Gong, inlaid with dragons in gold. Fine, bold work, the inscription records that it was made over a century ago of a parcel of coins found in a half-corroded state and then several centuries old. The tone is deep and sonorous.

CASE W.

GERMAN AND VENETIAN GLASS.

A box containing four pieces of finely engraved glass. German? *Mrs. Wadsworth.*

A bowl with ornaments colored, gilded, and in relief, bought at Prince Napoleon's sale. *C. C. Perkins.*

18 pieces of old Venetian glass. *Mrs. Wadsworth.*

An old Venetian drinking-glass. Ditto.

3 pieces of German glass, colored. *G. W. Wales.*

1 cup, highly colored Venetian, and several pieces old Venetian glass. *G. W. Wales.*

Chinese Glass, richly colored. *G. W. Wales.*

4 pieces modern Venetian. *A. B. French.* Eight from *Miss Helen Griggs.* Two Venetian and one German (1622). Gift of Nathan Appleton.

Old French glass. *Miss Smith.*

CASE X.

GOLD AND SILVER WORK.

THE LONGEVITY VASE, of China. The word "longevity" repeated sixty times in characters formed of rubies and emeralds, set in pure gold. Part of the loot of the Teen-Tih rebellion. Lent by *E. Francis Parker.*

SILVER GILT BOX, once a present from Napoleon to Josephine. Made with other articles for the toilet table by Odiot of Paris. Presented by Miss Salome J. Snow.

SILVER SHRINE, from Tartary. *Edward Cunningham.*

SALTS, the Puritan and Mayflower. *Edward Burgess.*

ONE GOLD ALEXANDER. Loaned by *Mrs. Geo. Hurter.*

GOLD MEDAL presented to Captain Daniel P. Upton by the British Government in 1845. Given to the Museum by the late George B. Upton, Esq.

THREE MEDALS awarded to a juryman at the Exhibition at Paris. Loaned by *C. C. Perkins.*

SILVER DISH, from excavations at Pompeii. Lotus-leaf pattern, with gilt boss at the centre. Gift of H. P. Kidder.

SILVER SURAIS, Cashmere.

SILVER PITCHER. Inlaid copper, richly decorated. Made by Tiffany & Co., New York. Lent by *F. H. Smith.*

GOLD AND SILVER ORNAMENTS from Abyssinia and the Soudan.

MOORISH AND DAMASCENE EARRINGS. Lent by *J. W. Paige.*

CRYSTAL CROSS, with emblems of the passion, from the shrine of the Virgin del Pilar. Saragossa.

SMALL SILVER PLAQUE from the outside of a missal. Saint praying. Repoussé work. Loaned by *C. C. Perkins.*

SCARABS, Egyptian and Gnostic.
Lent by *Mrs. Chas. B. Porter.*

TOPAZ SEAL from Nineveh. Loaned by *Mrs. George Hurter.*

ASSYRIAN CYLINDER, engraved.

TWO COPPER RINGS. Lacustrine, found in the Lake of Neuchatel. Presented by Dr. Bowditch.

BRONZE LAMP. Early Christian.

TANKARD AND TWO BEAKERS, silver. *Mrs. R. Baker.*

SNUFF-BOX of Gilbert Stuart. Presented by Brooks Adams.

KABYLE ORNAMENTS, head-dress, brooch, bracelets, etc., silver enamelled and decorated with coral. Gift of Mrs. R. Sullivan.

ALGERINE HEAD-DRESS, cut from a sheet of silver. Gift of Mrs. Richard Sullivan.

SILVER PITCHER. Chinese. *E. Cunningham.*

EARRINGS OF FEATHER. Encased in gold filigree. *Mrs. R. C. Greenleaf, Jr.*

GOLD RACING CUP, San Francisco. The stand is of concentric rings of native porphyry, lapis lazuli, silver quartz, and gold quartz. *Mrs. T. G. Cary.*

RUSSIAN MEDALS. Three of silver, one of gold. Presented by the Emperor to Mr. G. V. Fox, Assistant Secretary of the Navy.

TEN APOSTLE SPOONS of the seventeenth and eighteenth centuries. *Chas. T. How.*

M. F. A.

CASE Z.

MEDALS AND BRONZES.

MEDAL. Portrait of Sigismund Pandolfo Malatesta, Lord of Rimini. Inscription around the head, *Sig. Pand, de Malatestis pro Ecclesiae Capitaneus.* Reverse. A castle. Inscribed, *Castellum Sigismondum Ariminense.* MCCCCXLVI. Loaned by *C. C. Perkins.*

MEDAL. Obverse, with profile head and this inscription. *Sig. Pand Malatestis pro Ecclesiae Capitaneus Genealis.* Reverse. Female figure holding a broken column seated upon two elephants. MCCC.

Ditto. Isotta da Rimini. *Isotte Ariminensi forma et virtute Italiae decori opus. Matthei de Pastis,* MCCCCXLVI.

Ditto. Carolus Gratus, "*miles et comes Bononiensis.*" Opus Sperandei. Reverse. Two knights, one on horseback, the other kneeling before a crucifix.

Ditto. Mahomet II. 1481. Reverse. Opus Constantii.

Ditto. Johanna Albizza, *uxor Laurentii de Tornabonis.* Reverse. A seated female figure.

Ditto. San Bernardino of Siena. Inscription: "*Coepit facere et postea docere.*" Reverse. Christian monogram in a flaming circle. Opus Antonio Marescotto of Ferrara.

Ditto. F. Mignanelli. Bolognese Bishop. Reverse. A globe floating in the water with a serpent climbing upon it. Motto: *Lachrimarum fluctus et amoris.*

Ditto. The Marquis Lionello d'Este. Reverse. Triple face and emblems. Opus Pisani pictoris.

Ditto. The Greek Emperor John Palæologus, who attended the council held by Pope Eugenius IV., at Florence, A. D. 1439. Reverse. Two men on horseback. Opus Pisani pictoris.

37 CASTS OF MEDALS. Presented by C. C. Perkins.

94 FRENCH, ITALIAN, AND ENGLISH MEDALS. Reproductions from the Soulages Collection, South Kensington.

A Series of Medals. Electrotype reproductions, 37 of ENGLISH and 90 of FRENCH SOVEREIGNS. Presented by Dr. J. R. Chadwick.

MEDAL struck in honor of ELI K. PRICE, president Numismatic and Ant. Society of Philadelphia.

ALSO LACQUER, CHINESE, PERSIAN, AND CASHMERE.

CINNABAR LACQUER BOX. *Mrs. P. T. Jackson.*

LOTUS LEAF AND FLOWER. Foochow lacquer. *Mrs. R. C. Greenleaf, Jr.*

SEVERAL PIECES LACQUER, from Cashmere. Model of Taj Mahal, etc. *S. K. Bayley.*

PERSIAN BOX. *Mrs. Chas. B. Porter.*

PERSIAN MIRROR CASE. *C. C. Perkins.*

PERSIAN WRITING BOX. Gift of E. W. Hooper.

LAWRENCE ROOM.

LINING OF A ROOM. Carved oak, of the sixteenth century. English or Flemish. Consisting of upper and lower panels ceiling, mouldings, cornice, brackets, pendants, pilasters, carved figures; six bas-reliefs representing the history of the Prodigal Son· a pair of gates; and nine portraits on panels. Over the mantel are those of Henry VI., Elizabeth of York, wife of Henry VII., and Elizabeth Woodville, queen of Edward IV. Over the east door are those of Henry VIII., Edward VI., and Cardinal Woolsey, copied from Holbein. Opposite are Elizabeth, Sir Walter Raleigh, and one other.

Purchased in London at Mr. Wright's, in Wardour Street, in 1871, by Mrs. T. B. Lawrence, and presented to the Museum.

The mantel-piece is a modern reproduction.

AN ITALIAN CHEST, OR CASSONE, of carved oak, 16th century. Presented by Mrs. Lawrence.

Such chests, often decorated with paintings by eminent masters, were used for the preservation of wearing apparel.

EBONY CABINET inlaid with colored marbles. 16th century. Italian. Lawrence bequest.

TWO ARM-CHAIRS. Certosina work 17th century. *J. W. Paige.*

PORTUGUESE CHAIR. Embossed leather. *J. W. Paige.*

SMALL BOULE CABINET, decorated with ornaments in brass. Italian. Lawrence bequest.

TWO NEGRO BOYS, colored and gilded. Venetian. Presented by Mrs. Lawrence.

MARQUETRY LINEN PRESS from Haarlem. *C. A. Wellington.*

CABINET. *Mrs. Wm. M. Hunt.*

LARGE BOULE CABINET. 17th century. Italian.

At the close of the sixteenth century, carved furniture gave place to furniture decorated with inlays of different colored woods (Marquetry, Intarsia), marbles, and other stones; or

metal on wood or tortoise-shell, called Boule or Buhl, after Boule, who brought this sort of work to perfection in France under Louis XIV. Gift of Mrs. T. B. Lawrence.

AN OLD FRIESLAND SLED. The colored bas-relief represents Solomon and the Queen of Sheba. Presented by Mr. E. W. Hooper.

CHAIRS and CLOCK. *Miss S. M. Spooner.*

TREASURE CHEST OF IRON. 16th century. Panels painted with scenes from Bible history. *C. A. Wellington.*

TWO SUITS OF ARMOR. Electrotype reproduction of suits in the Tower of London stand in the corners.

ARMOR OF HENI II. Reproduction. Gift of Mrs. J. B. H. James.

ARMS AND ARMOR, lent by *Mrs. Chas. B. Porter.* On the west wall, BURGUNDY HELMET, about 1550. SPEARS, 16th century, on one pair the arms of Nuremberg are engraved. GAUNTLETS, same date. SHIELD of the Thirty Years' War. Above are two Morions. Early in 17th century the fleur-de-lis was the crest of Munich.

On the east wall. CROSS BOW AND ARROWS; 17th century.

In centre: —

Case of ILLUMINATED MISSALS, ARABIAN KORAN, specimens of OLD BINDINGS, etc., lent by *C. C. Perkins, Mrs. Bruen, Mrs. Wm. G. Weld, Mrs. R. Baker, and others.*

MAIOLESQUE BINDING, 1530–1550 A. D. *Thos. G. Appleton.*

AN ERASER. Fifteenth century. Italian. In illuminated MSS. a scribe is often represented as using the pointed ivory handle of such an instrument, to hold the page down firmly with his left hand, while writing or painting. The metal blade served to erase any blot or verbal error, if such occurred. *C. C. Perkins.*

ROOM OF WOOD CARVING, ARMS, AND ARMOR.

On north wall:—

PULPIT-DOOR, INLAID WITH IVORY AND EBONY, from a mosque at Cairo. It bears at the base the inscription, "Honor to our master, the Sultan, El-Malek E'Zaher Barqouq, and may God make glorious his reign!"

Sultan Barqouq, founder of the dynasty of Circassian Memlooks, reigned from 1382 to 1398. He twice marched into Syria and repulsed the Tartars under Tamerlane. On the frame above the door (the moucharabieh) is the inscription in large Cufic characters, "Of a surety God commands to reign by power and goodness." This admirable specimen of Saracenic art was purchased in the Egyptian Department of the Exhibition at Philadelphia and presented to the Museum by Martin Brimmer.

MOORISH DOOR, panelled, from Algiers. A balustrade and cupboard door, also from Algiers. Gift of J. W. Paige.

ALABASTER FOUNTAIN for ablution, from Cairo. A Cufic inscription is on the base. *Athenæum.*

ARMOR OF JAPANESE STANDARD-BEARER, imperial crest. Gift of B. R. Curtis.

CUIRASS AND SABRE. From the field of Waterloo. *Athenæum.*

ARMS, PADDLES, etc., from the SANDWICH ISLANDS, twenty pieces. Gift of John H. Sturgis.

ARMS AND SHIELDS, from the CONGO. Gift of Rev. Herbert Probert.

On west wall:—

TWO TROPHIES OF ARMS AND ARMOR. (Electrotype reproductions.) Presented by a former citizen of Boston.

Lent by *Frederick Skinner:*—

CUIRASS OF CHAIN, mounted with buffalo horn; an almost unique specimen. From the Philippine Islands.

SHIELD AND LANCE captured from the Jgorrotes, Luzon, P. I.

KREES taken from a Zulu chief.

Various smaller arms, mostly Zulu.

ZULU ASSEGAIS, SHIELDS, DRESSES, etc., lent by *Capt. F. P. Crockett.*

Above CASE A.

TWO ALTAR PILLARS, carved in high relief, Portuguese, are placed above the wall-case. *J. W. Paige.*

EIGHTEEN PANELS carved oak. Belgian. Gift of J. W. Paige.

Carving from head of a bed. BRITTANY. *Mrs. A. M. Mosher.*

CARVED WOOD.

Collected by A. Castellani. Athenæum.

Bought from the T. B. Lawrence bequest. Nos. 1, 6, and 10 are in the Lawrence Room; the others are on the walls or in Cases A and B.

1. MARRIAGE CHEST, of the 16th century, to contain a bridal trousseau. It is adorned with allegorical bas-reliefs, caryatides, and marine monsters. The background is gilded and punctured. Italian work.
2. CABINET, of fine style. 16th century. Italian work.
3. BAS-RELIEF, with many figures sculptured by Tasso, of Florence. 16th century.
4. FIVE FRAGMENTS OF A PIECE OF FURNITURE, representing children and arabesques. Italian. 16th century.
5. COAT OF ARMS, supported by children carrying a bas-relief of little figures. Italian. 17th century.
6. MARRIAGE CHEST of 14th century, with incised and inlaid (certosine) work. Venetian.
7. SMALL FIGURE OF AN OLD MAN, by Giovanni da Nola, 1600.

8 and 9. CARYATIDES, by Giovanni da Nola.

10. MONK'S FOLDING CHAIR. 14th century.

11. WRITING-CASE, decorated with Certosina work. Italian. 15th century.
12. CHARITY; small Venetian group of the 17th century.
13. SMALL MODEL OF AN ALTAR. Intaglio, in wood. Italian. 15th century.
14. HOLY-WATER VASE, gilded. Venetian. 17th century.
15. THREE MASKS. Italian. 16th century.
16. TWO MASKS AND TWO CARYATIDES, with slight gilding. Italian. 16th century.
17. EBONY TABLE, with ivory inlays of superb designs. Italian. 16th century.
18. FRAME, with chimeras, birds, and arabesques painted in many colors. In the midst a picture represents the Madonna and Child. By Barili, of Siena.
19. CRADLE, with the Orsini and the Anguillara arms, covered with friezes and arabesques, slightly gilded Italian. 16th century.

CASE A.

ST. GUDULA, patron saint of Brussels. Rising early for devotions at church, she guided her steps by a lantern, which as often as Satan extinguished was relighted by her prayers. *J. W. Paige.*

IVORY THRONE FROM DELHI. *Edward J. Lowell.*

CHINESE INLAID AND CARVED WORK. *F. W. Loring.*

MARQUETRY CHEST. Date, Louis XIV. *J. W. Paige.*

ITALIAN CABINET, inlaid marbles, agates, etc. *Miss S. M. Spooner.*

CLOCK, carved ivory case, from the little Trianon. *Mrs. H. Hunnewell.*

JAPANESE PRESSED PAPERS.

MOORISH LEATHER WORK.

ITALIAN STAMPED LEATHER.

SHOES from TUNIS, DAMASCUS, ANTWERP. *Miss Griggs.*

IVORY CARVINGS.

CASE B.

ST. JAMES OF COMPOSTELLA. Ivory statuette. Fifteenth century. Spanish.

MADONNA AND CHILD. Ivory statuette. Beginning of fourteenth century. School of Giovanni Pisano. *C. C. Perkins.*

TWO FINE IVORY TRIPTYCHS. Gift of Mrs. Gardner Brewer. Shakespeare at the Court of Elizabeth, and Henry IV. giving the Government of the Kingdom to Marie de Médicis on his departure for Germany, 1610.

IVORY BALL, with several balls cut one within the other. *Athenæum.*

Another. *Mrs. H. P. Sturgis.*

CASE C.

A Case of JAPANESE CARVINGS, *Netsuke*, in ivory, wood, and lacquer. *Dr. Wm. Sturgis Bigelow.*

CASE D.

JAPANESE SWORD GUARDS and SWORD MOUNTINGS. Particular attention is called to the unrivalled delicacy and beauty of this metal work. Lent by *Dr. Wm. Sturgis Bigelow* and *Dr. Charles G. Weld.*

CASE E.

JAPANESE SWORDS. Lent by *Dr. Wm. Sturgis Bigelow.*

CASE F.

THE ORIENTAL ARMS on the left, were purchased at Philadelphia and presented by a former citizen of Boston. The helmet, shield, and arm-pieces are of the richest PERSIAN work, carved in high relief and engraved. An enamelled poignard is especially noticeable.

Those on the right are from the bequest of T. B. Lawrence. The PERSIAN helmet shield and arm-piece are damaskeen work (steel inlaid with gold) of great beauty.

CASE G.

Nos. 3, 12, and 13, mentioned above.

WOOD CARVING. Arabesques. By Frullini, of Florence.

STATUETTE OF KING ARTHUR OF ENGLAND. Copied from the statue belonging to the tomb of Maximilian at Innspruck, by a Tyrolese wood-carver. *C. C. Perkins.*

BOX-WOOD CROSS. Open-work carving. Byzantine.

ST. FRANCIS. Carved in boxwood. *J. W. Paige.*

PANEL by GIOVANNI GALLAROTTI, Boston.

Numerous specimens of CHINESE and other Eastern carvings.

INDIAN MOSAIC, wood inlaid with silver, ivory, etc.

SPOONS, carved wood, ivory, etc. Gift of J. W. Paige.

CASE H.

Casts from arms and armor in the museums at Munich and elsewhere in Germany. Gift of Mrs. and Miss Brewer.

CASE I.

Casts from ivory and carved wood-work in the Museums of Munich, Nuremberg, etc. Gift of Mrs. and Miss Brewer.